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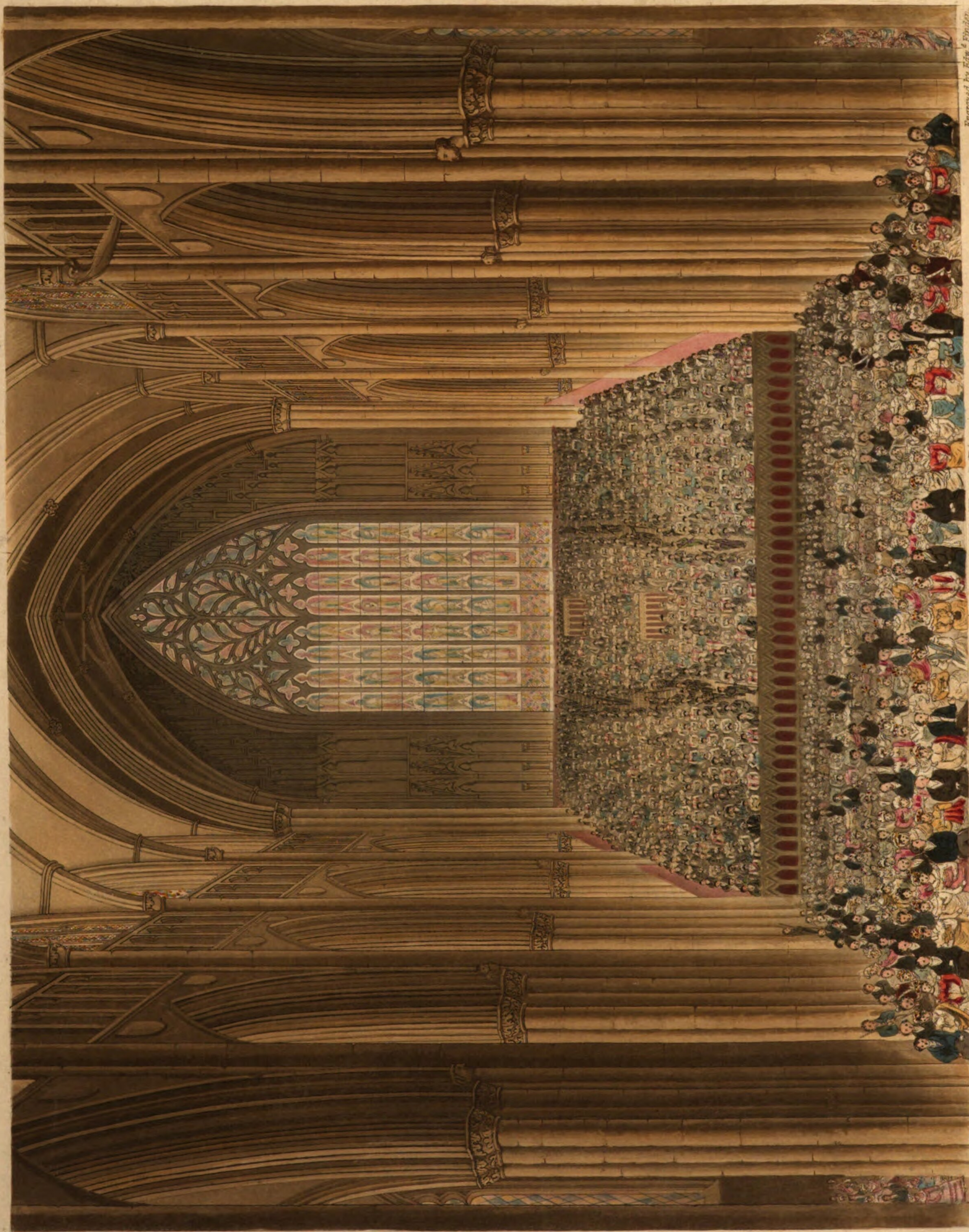
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? Large Paper

Music Festival

1875

Jan 1 5



Engraved by Edw. & Fynden.

TO JONATHAN GRAY, ESQ.
This View is inscribed by his obedient Servant.
JOHN WOLSTENHOLME.
York. Published Oct. 1 1824 by J. Wolstenholme, Minister of the Gospel.

Drawn by John Brown, York.

AN
ACCOUNT
OF THE
GRAND MUSICAL FESTIVAL,
HELD IN SEPTEMBER,
1823,
IN THE CATHEDRAL CHURCH OF
YORK;

FOR THE BENEFIT OF THE YORK COUNTY HOSPITAL, AND THE GENERAL INFIRMARIES
AT LEEDS, HULL, AND SHEFFIELD:

TO WHICH IS PREFIXED,

A SKETCH OF THE RISE AND PROGRESS

OF

Musical Festivals in Great Britain;

WITH BIOGRAPHICAL AND HISTORICAL NOTES.

BY JOHN CROSSE, F.S.A., F.R.S.L., M.G.S.,

HONORARY MEMBER OF THE ANTIQUARIAN SOCIETY OF NEWCASTLE-UPON-TYNE, AND OF THE YORKSHIRE
LITERARY AND PHILOSOPHICAL SOCIETY, &c.

AND A MEMBER OF THE COMMITTEE OF MANAGEMENT.

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1825.

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TO THE MOST REVEREND,

EDWARD,

LORD ARCHBISHOP OF YORK,

AND TO THE VERY REVEREND,

WILLIAM COCKBURN, D. D., DEAN OF YORK,

THIS ACCOUNT

OF THE

Musical Festival,

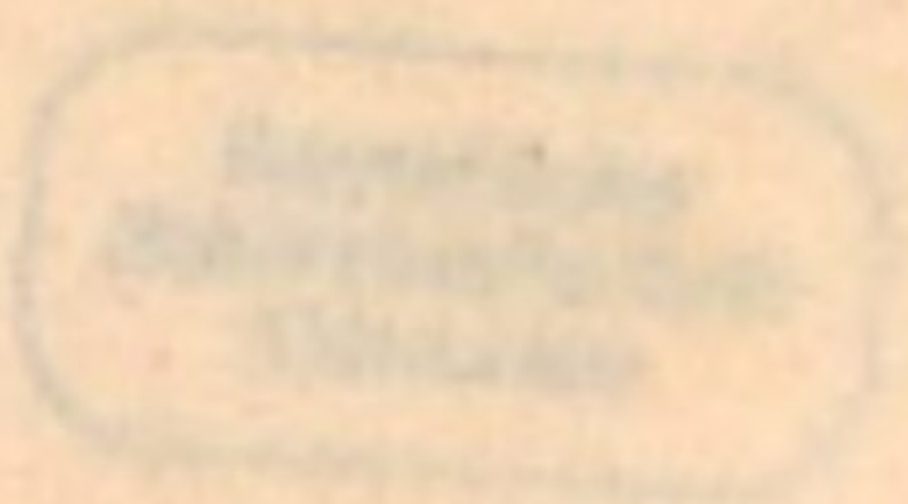
HELD IN THE CATHEDRAL CHURCH OF THAT CITY,

UNDER THEIR IMMEDIATE PATRONAGE,

IS, WITH THEIR PERMISSION,

MOST RESPECTFULLY INSCRIBED.

FEBRUARY 1, 1825.



TO THE MOST REVEREND,

EDWARD B. COCKBURN,

LORD ARCHBISHOP OF YORK,

The following pages are submitted to the Patron of the Yorkshire Festival, and to musical readers in AND TO THE VERY REVEREND, The motives which prompted, and the objects proposed to be attained by this publication, have been sufficiently explained therein; and, whilst those who may have been disappointed by the want of a more extensive circulation, will be con- sidered as a proof that due diligence has not been wanting on his part. It is not improbable, indeed, that the extent to which this Account has been produced, may be deemed by some to be deserving of commendation; yet, as the object of the publication was to afford information, respecting a delightful science, which has been too long indulging the belief, that to many persons it will be found to afford entertainment; not wholly unconnected with information, respecting a delightful science, which has been too long neglected in a day, and to provide material for the professional reader, who requires no guide in the formation of his opinions, will meet with matter illustrative of his art, with which he is not familiar—and that the taste and judgment of the amateur may be improved and informed, by perusing and comparing the sentiments of the ablest critics upon some of the most distinguished productions of ancient and modern times.

I accordingly, the most respectfully inscribed, of the application of music in this country to purposes of benevolence, proved greater than the previous possession of many insulated facts had given reason to expect; and the frequent inaccuracies in existing accounts have occasioned considerable trouble, and loss of time, though it is hoped, that the endeavours to ascertain the correctness of each statement by reference, wherever it was possible, to contemporary documents.

PREFACE.

The following pages are submitted to the Patrons of the Yorkshire Festival, and to musical readers in general, under a conscious sense of their many imperfections. The motives which prompted, and the objects proposed to be attained by, their compilation, have been sufficiently explained therein; and—whilst those, who may have looked for their appearance at an earlier period are assured, that, although much time has elapsed since they were commenced, yet no delay has occurred, further than was unavoidable from the nature of the undertaking—the Editor may be permitted to hope, that the quantity, at least, of the matter contained in them, will be considered as a proof that due diligence has not been wanting on his part. It is not improbable, indeed, that the extent to which this Account has been prolonged, may be deemed by some to be deserving of censure, as unnecessary; yet, as no deviation has been made from the plan originally laid down, and sanctioned by the approval of several, on whose judgment reliance was confidently placed; and as, in the progress of its execution, it has received the benefit of their assistance and advice, he cannot refrain from indulging the belief, that to many persons it will be found to afford entertainment, not wholly unmingled with information, respecting a delightful science, which has been too frequently treated in a dry and repulsive manner—that even the professional reader, who requires no guide in the formation of his opinions, will meet with matter illustrative of his art, with which he is not familiar—and that the taste and judgment of the amateur may be invigorated and informed, by perusing and comparing the sentiments of the ablest critics upon some of the most distinguished productions of antient and modern times.

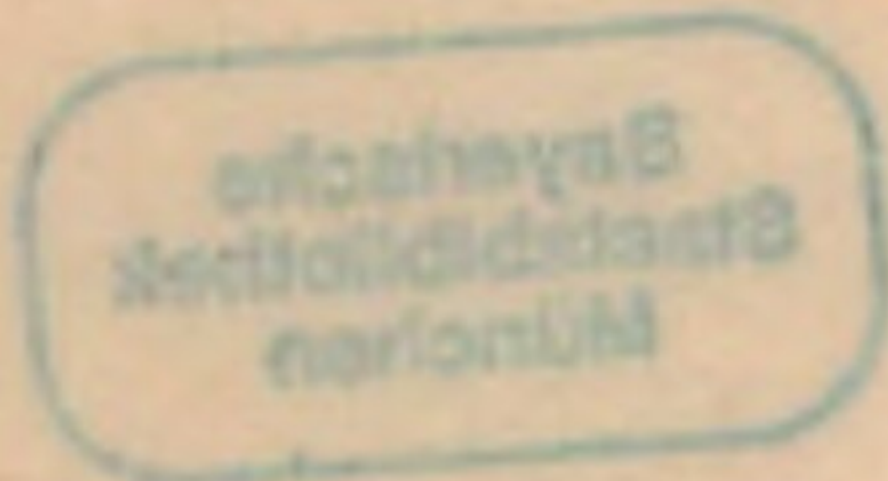
Undoubtedly, the difficulty of obtaining sufficient materials, to form a connected view of the application of music in this country to purposes of benevolence, proved greater than the previous possession of many insulated facts had given reason to expect; and the frequent inaccuracies in existing accounts have occasioned considerable trouble, and loss of time; though it is hoped, that the endeavours to ascertain the correctness of each statement by reference, wherever it was possible, to contemporary documents,

b

will be found to have been not altogether unsuccessful. If, in the second division of the work, the language should appear to the reader to be too generally that of praise, he is requested to bear in mind, that it could not be otherwise, consistently with truth and justice, where—as in a gallery of choice pictures—almost every piece commented upon had been selected on account of its excellence in some respect or other; nevertheless, it is hoped also, that even in a succession of laudatory observations, the duty of discrimination has not been entirely overlooked.

For endeavouring to collect from various sources, of competent authority, some of them not easily accessible, the opinions which have been expressed respecting compositions that will continue to delight the ear of future generations, and to concentrate them in one point of view, it cannot be necessary to offer any apology, except, perhaps, with regard to a few extracts from works that are readily to be procured; and which have been inserted, in order to impart some degree of completeness to the plan. It would, indeed, have been by no means difficult to have given to the ensuing pages a greater air of originality, by clothing received opinions in a new dress; but, although many sentiments may, doubtless, be found therein, which have been better expressed before; yet, except in two or three trifling instances, where they had become fixed in the memory, none have been consciously adopted without acknowledgement; for a scrupulous attention to fidelity in which, and to accuracy in quotation, such degree of merit as is fairly due, may safely be laid claim to. Frequent repetitions of the same technical words and terms have been, of course, unavoidable; and in order to break this tiresome uniformity, especially to the general reader, somewhat more, perhaps, of digression in the notes has been indulged in than might otherwise have been admissible; occasionally, also, it has been thought preferable to repeat a short statement or a date rather than to refer back to it.

In justice to himself, the Editor—for he can scarcely aspire to any higher title—feels it necessary to state, that no thought of undertaking such a task was entertained by him until it was suggested by others on the morning subsequent to the Festival, when it was acceded to under the impulse of satisfaction at the result of the meeting, and without that mature deliberation, which might perhaps have induced a different resolution; neither did he, at that time, contemplate a volume of quarto dimensions, which was rendered necessary by the determination to introduce plates, which were not at first proposed to be given. A residence at the distance of forty miles from the press, will, he trusts, be accepted as an excuse for the typographical errors, which



are chiefly in the punctuation, and for some slight inaccuracies of expression. Whatever erroneous statements have been discovered, will be found noticed, together with a few additional facts, at the end of the volume: happily, they are not numerous; and, but for the necessity of printing the work as fast as the MS. was prepared, by which it was deprived of the benefit of a general revisal, the discrepancy of the authorities on which they were made, would have been detected in time to have prevented their insertion. That more did not escape observation, must be attributed to the kind and watchful care of Jonathan Gray, Esq. one of the active Honorary Secretaries; to whom, and to Dr. Camidge and Mr. Philip Knapton, two of the Assistant Conductors, resident on the spot, the best thanks of the Editor are justly due.

Not having any pecuniary interest in the work, which has increased under his hands to its present unexpected bulk, it can scarcely be deemed improper for the Editor to advert to the liberal conduct of the publisher; who, notwithstanding his anxiety to satisfy those subscribers who had looked for its appearance at an earlier period, did not place any restriction on its extent, although far exceeding that which he calculated upon at its commencement. Perhaps, after all, the approach of a second Festival may render the present a more favourable period for its publication, than any portion of that time which has elapsed since the high excitement occasioned by the former one had partially subsided.

If—in this attempt to make an account of the Yorkshire Festival a book of amusement, and of reference, at a time when similar meetings form a leading feature in our domestic events, and when musical science is daily advancing among us with rapid strides—it shall be thought that he has in some degree benefited the cause of music, strengthened its alliance with that of charity, and illustrated its connection with the best feelings of our nature; the Editor will feel that his most sanguine wishes and expectations have been amply gratified, and his labours abundantly rewarded.

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Secretaries; to whom, and to Dr. Campbell and Mr. Philip Knapton, two of the
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with the best feelings of our nature: the Editor will feel that his most sanguine
wishes and expectations have been amply gratified, and his labours abundantly
rewarded.

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Jenkinson, <i>Kirkheaton.</i>	Westerman, <i>Ecclesfield.</i>	Denham, <i>Restwick.</i>
Ingham, <i>York.</i>	Wilkinson, <i>York.</i>	Dean, <i>Halifax.</i>
Kenward, <i>Durham.</i>	Watkinson, <i>Crow Nest, Skip-</i>	Ellis, <i>York.</i>
Liptrot, <i>Bolton.</i>	ton.	Emmett, <i>Halifax.</i>
Lodge, <i>Thornhill.</i>	Wood, <i>Bretton, Barnsley.</i>	Fielding, <i>Leicester.</i>
Lambert, <i>Bradford.</i>		Frith, <i>Sheffield.</i>
Lee, <i>Heckmondwike.</i>	BASSES.	Frith, Jun. <i>Sheffield.</i>
Mellor, <i>Floeton.</i>	MESSRS.	Geo. Fawcett, <i>Birstall.</i>
Milnes, <i>Thurlstone.</i>	Archer, <i>Ossett.</i>	Jer. Fawcett, <i>Birstall.</i>
Moss, <i>Ossett.</i>	Armitage, <i>Horbury.</i>	Fitton, <i>Middleton.</i>
Noble, <i>Halifax.</i>	Ashby, <i>Sheffield.</i>	Gardham, <i>Hull.</i>
Pheasant, Jun., <i>Southwell.</i>	Ainsworth, <i>Thornton.</i>	Garnett, <i>Idle.</i>
Thos. Parker, <i>Howarth.</i>	Arnold, <i>Huddersfield.</i>	Grundy, <i>Kirby-Lonsdale.</i>
John Parker, <i>Howarth.</i>	Bowker, <i>Manchester.</i>	Galley, <i>Manchester.</i>
Roberts, <i>Holbeck.</i>	Bennett, <i>Durham.</i>	Graham, <i>Darlington.</i>
Rushton, <i>Bradford.</i>	Bennett, <i>Litchfield.</i>	Handsecomb, <i>Leicester.</i>
Shaw, <i>Holbeck.</i>	Buckley, <i>Almondbury.</i>	Hardcastle, <i>Lightcliffe.</i>

Harpin, *Almondbury.*

Hepworth, *Almondbury.*

Hebblewhite, *Mirfield.*

Hobson, *Sheffield.*

Jas. Hartley, *Halifax.*

Jos. Hartley, *Halifax.*

Hesling, *Bierly.*

Hoyle, *Whitchurch.*

Hoyland, *Sheffield.*

Hawksworth, *Ecclesfield.*

Hunt, *Ecclesfield.*

Jackson, *Sheffield.*

Kay, *Almondbury.*

Lees, *Lichfield.*

Lee, *York.*

Lee, Jun., *York.*

Marr, *Newcastle.*

Merritt, *Harewood.*

Miller, *Wetherby.*

Mason, *Leeds.*

Marshall, *Lincoln.*

Mountain, *York.*

Middleton, *Leeds.*

Moss, *Illingworth.*

Malbon, *Nottingham.*

W. Oldham, *Mottram.*

S. Oldham, *Mottram.*

Scott, *Horton.*

Thompson, *Southwell.*

Tattersall, *Huddersfield.*

Weatherill, *Leeds.*

Walker, *Otley.*

Walker, *Ecclesfield.*

Wood, *Harewood.*

Wood, *Leeds.*

Wood, *Tickhill.*

Watkinson, *Skipton.*

INSTRUMENTAL PERFORMERS.

Dr. CAMIDGE presided at the Organ.

Mr. GREATOREX presided at the Piano Forte.

VIOLINS.

CRAMER, *Leader of the*
*Oratorios.*MORI, *Leader of the*
Concerts.

W. GRIESBACH.

WHITE.

Anderson, *London.*Allen, *York*Bruguier, *London.*Bates, Jun., *Halifax.** Brailsford, *Doncaster.** Bottomley, *Sheffield.*Bigot, *Leeds.*Burton, *Wakefield.*Brook, *Harewood.*Bridges, *Newark.*Cole, *London.*Collard, *London.** Clayton, *Scarborough.*† Cummins, *Bristol.*Dawtre, *Halifax.*Doré, *Shrewsbury.*Ella, *London.*Foster, *Hull.*Gattie, *London.*Gledhill, *London.** Greenwood, *Leeds.*C. Griesbach, *London.*C. Griesbach, Jun., *London.*Hargitt, *London.*Hodgson, *London.** Hopkinson, *Leeds.** Hassé, *Fulneck.*Howard, *Sheffield.** Holdsworth, *Halifax.*J. Hardman, *York.*Hildreth, *York.*† Hatton, *Liverpool.*Jolly, *London.*† Ivers, *Shrewsbury.*† Jackson, *York.*Mackintosh, Jun., *London.*† Miller, *Hull.** Morine, *Skipton.** Mercer, *Whitby.*† Murray, *Edinburgh.*† Maffey, *Leicester.*Moore, *Almondbury.*Newbold, *Manchester.*Nicks, *London.*Pigott, *London.*† Penson, *Edinburgh.*Potchett, *York.*† Parrott, *Huddersfield.*† Phillips, *Wakefield.*† Renshaw, *Manchester.** Rogers, *Sheffield.*Sanderson, *London.*Simonet, *London.** Skelton, *Lincoln.** Smith, *Wakefield.*† Smith, *Rochdale.*Smith, *Halifax.*Topham, *Leeds.*Willis, *London.*Watkins, *London.*Woodarch, *London.*Wigfield, *Sheffield.*

VIOLAS.

RICHARD ASHLEY.

DANIELS.

Andrews, *Manchester.*Calkin, *London.*† Denton, *Bradford.** Gott, *Bradford.*W. Hardman, *York.*Hardcastle, *York.*Hime, *Liverpool.*

Hudson, *Halifax*.

Kilvington, *York*.

Lyon, *London*.

Miller, *Edinburgh*.

*Sharp, *Stamford*.

*Surr, *Manchester*.

*Settle, *Leeds*.

*Theaker, *Leeds*.

Taylor, *Huddersfield*.

*Wilcox, *London*.

*Ward, *Manchester*.

VIOLONCELLOS.

LINDLEY.

LINDLEY, Jun.

Brooks, *London*.

Binfield, *London*.

Butler, *Leeds*.

Beale, *Manchester*.

Bankhart, *Leicester*.

Crossley, *Halifax*.

Eley, *London*.

Hepworth, *Huddersfield*.

Hartley, *Hull*.

Kelly, *Knaresbro'*.

Knapton, *York*.

*Lambert, *Beverley*.

Mackenzie, *Derby*.

Misdale, Jun., *Halifax*.

Patrick, *Otley*.

Scruton, Jun., *York*.

*Sudlow, *Manchester*.

*Wigfield, Jun., *Sheffield*.

DOUBLE BASSES.

DRAGONETTI.

ANFOSSI.

Bond, *London*.

Brown, *Leeds*.

Brown, *York*.

Brown, Jun., *York*.

Bates, *Halifax*.

Dixon, *Hull*.

Foster, *Sheffield*.

*Hill, *Manchester*.

*Hill, *Pontefract*.

Mather, *Sheffield*.

Phillpotts, *Bath*.

Smart, *Edinburgh*.

Shaw, *Otley*.

Wood, *Leeds*.

FLUTES.

NICHOLSON.

HENDERSON.

Elliot, *Sheffield*.

Hanson, *York*.

Peacock, *York*.

Rennie, *Manchester*.

HAUTBOYS.

ERSKINE.

SHARPE.

Hughes, *Manchester*.

Hughes, jun. *Manchester*.

Ling, *London*.

Scruton, *York*.

Smith, *Manchester*.

Wood, *Huddersfield*.

CLARIONETS.

WILLMAN.

MAHON.

† Longhi, *2d Dragoon Guards*.

† Ruddland, *1st Rl. Dragoons*.

*Robinson, *York*.

Walker, *York*.

HORNS.

PUZZI.

PETER PETRIDE.

JOSEPH PETRIDE.

C. TULLY.

Sugden, *Halifax*.

J. Taylor, *Sheffield*.

Wielandt, *York*.

Whiteley, *York*.

TRUMPETS.

HARPER.

HYDE.

Anson, *Manchester*.

Farrer, *York*.

Hyde, *Manchester*.

Norton, *London*.

BASSOONS.

MACKINTOSH.

JAMES TULLY.

Dawson, *Sheffield*.

*Lister, *Halifax.*
 Lees, *Manchester.*
 Oldham, *Mottram.*
 Wigney, *Halifax.*
 Williams, *1st Rl. Dragoons.*

SERPENTS.

Moxon, *Leeds.*
 Scotland, *2d Dragoon Guards.*

TROMBONES.

Bass.

MARIOTTI.

Hirst, *Bradford.*

Waddington, *Manchester.*

Whitaker, *2d Dr. Gds.*

Tenor.

Schoengen, *London.*

Woodham, *London.*

Alto.

Cawston, *Manchester.*

Smithers, *London.*

BASS HORNS.

Hattersley, *Sheffield.*

Trickett, *Scarborough.*

DOUBLE DRUMS.

JENKINSON, *London.*

Taylor, *Sheffield.*

Aggregate number of the	}	Vocal Band	285
		Instrumental Band	180
			465

Those Performers to whose names this mark (*) is prefixed, are Organists of the Cathedrals or Churches in the places where they reside.

Those Performers to whose names this mark (†) is prefixed, are Leaders of Bands.

AN ACCOUNT, &c.

THE learned Historian of Music commences his valuable work by remarking, that "the feeble beginnings of whatever afterwards becomes great or eminent, are interesting to mankind. To artists, therefore, and to real lovers of art, nothing relative to the object of their employment or pleasure is indifferent." The sentiment thus so justly expressed by Doctor Burney may, it is hoped, be deemed to convey a sufficient apology for the present attempt, in deference to the wishes of those most interested in the result, to record the origin, progress, and ultimately splendid success, of the Yorkshire Grand Musical Festival; especially as the same able writer's example in the account of the Commemoration of Handel, has been followed by Mr. Lysons, in his History of the Three Choirs,* and by Mr. Graham, in his account of the Edinburgh Festival,† with evident benefit to the general advancement of musical taste and knowledge in this country.

* History of the Origin and Progress of the Meeting of the three Choirs of Gloucester, Worcester, and Hereford, and of the Charity connected with it. By the Rev. Daniel Lysons, M.A. F.R.S. and F.S.A. &c. Gloucester, 1812, 8vo.

† An Account of the first Edinburgh Musical Festival, held between the 30th of October and 5th November, 1815; with an Essay, containing some general Observations on Music. By George Farquhar Graham, Esq. Edinb. 1816, 12mo.

The time, happily, has gone by, when, as Dr. Burney elsewhere observes, "the science of musical sounds was depreciated as appealing only to the ear, and affording nothing more than a momentary and fugitive delight;" and it is now, "with justice, considered as the art that unites corporal with intellectual pleasure, by a species of enjoyment which gratifies sense, without weakening reason; and which, therefore, the great may cultivate without debasement, and the good enjoy without depravation." Many objections, nevertheless, continue to be urged against the practice of this delightful art, which are founded on great misconception of its real dignity and true principles; and which, if examined, will be discovered to arise from the abuse to which it is, in common with all other human pursuits, liable; and to be, therefore, equally applicable, or rather, equally inapplicable, to them, as well as to music. Although primarily intended to combat the severer judgments of our northern brethren on this subject, the following observations, proceeding from the pen of one who is, himself, an eminent example of the happy union of musical talent with the virtues to which it is supposed to be inimical, are too appropriate not to claim such additional circulation as their insertion here may afford.

"One of the causes which operate powerfully to hinder the advancement of general musical knowledge in this country, is to be found, in the great and unnecessary apprehensions entertained by most parents, respecting the effects of musical accomplishments on the morals and temporal interests of their sons. That some foolish young men, having good voices, and a taste for eating and drinking, have been ruined by idleness and dissipation, cannot be denied; and instances of this kind are presented as unanswerable objections to the indulgence of any young man's musical predilection. Although singing may be rather a dangerous accomplish-

ment for an unsteady young man, skill in the theory of the art, or in instrumental performance, cannot, of itself, be supposed to lead to any bad consequences. But even to the latter, the same indiscriminate fears and interdictions are extended.

“ To those, whose moral education has been neglected, or whose dispositions are naturally inclined to low pursuits and vulgar sensualities, music, poetry, painting, and indeed almost every thing under the sun, may be perverted into a source of mischief and disgrace ; but surely there is a wide difference between the proper use of a good thing and its abuse.

“ While the cautious calculators of consequences to whom I have alluded, vehemently prohibit their sons from amusing themselves with a flute or a violin, or some other musical instrument, they, nevertheless, with very little consistency in their code of conduct, permit, and even encourage, these youths to join in many of the fashionable follies and vices of the day. Among these may be mentioned games of chance, in which, time, and temper, and money, are lost, and injurious habits acquired ; clubs, societies, and meetings of different denominations, which, for the most part, are but too much calculated to waste the time, injure the health, and deprave the minds of their members. When a debauched and ill-disposed young fellow closes his career of ruin, his relations and friends are always ready, if possible, to place his destruction to the account of poetry or music, or some other unlucky, though innocent, cause : and, if they can avoid it, will never admit, that he has been lost by his own folly and wickedness ; because that would reflect disgrace upon themselves, as his instructors or advisers.

“ It is impossible to devise a more sober, more harmless, and more delightful way of passing an evening, than the private performance of classical music. It may be hoped, that reason, co-operating with ex-

perience, will soon shew the very unsubstantial basis upon which the objections to general musical instruction are founded. It is absurd to talk of the dangers arising from a cultivation of the fine arts; the hours of leisure must be filled up by some employment, more or less worthy of rational beings. The fine arts seem destined by providence for this purpose; and it is doubtless better that they should hold their proper place in the list of human enjoyments, than that that place should be usurped by childish, unmeaning, or dangerous amusements."

"Music, rightly understood, is not an art calculated merely to titillate the ear, and excite surprise by the senseless *harlequinades* of its professors. It is of a much higher nature. Alone, good music is delightful; combined with poetry, it powerfully enforces the expression of the words; and, when judiciously introduced among our religious duties, it warms and softens the heart, elevates the mind, and contributes to inspire devotional sentiments of a character the most pure and profound."*

"Music," says Dr. Bayly, "is so connate with the soul of man, so purely intellectual, that it may, with the greatest truth, be said to owe its birth to nature, genius, or inspiration;" but, as Dr. Burney has further remarked, "the most honourable eulogium that can be bestowed on the power of music is, that whenever the human heart is wished to expand in charity and beneficence, its aid is more frequently called in, than that of any other art or advocate;" and from the epoch of the great assemblage of talent in their behalf, of which he was the historian, to the present time, a period of *forty* years, could the details be collected together, the aggregate amount of the sums arising from musical performances in this kingdom, devoted to public charities, not to speak of those for the benefit

* Graham's Account, &c., p. 4.

of distressed individuals, would be so great as almost to exceed belief. No other nation than this can produce such a page out of her records; and the divine art of harmony may, with just pride, contemplate the exertions of her sons in the godlike cause of mercy, so far transcending any similar efforts of her illustrious rivals, Painting and Sculpture.*

As no individual has yet come forward to satisfy the public demand for a continuation of the History of Music, during the period just mentioned, such compilations as the present may be regarded, if not as supplying the place of that desideratum, yet as preserving some scattered materials for the building, whenever it shall be undertaken; and as, in the mean time, the increasing body of musical professors is so scantily furnished with the records of their art, owing to the rarity and dearness of the existing histories of Burney and Hawkins, (a deficiency, for which a remedy, it may be hoped, is provided for the future, by the publication of a Quarterly and a Monthly Journal devoted to their service;) it may not be wholly irrelevant, or useless to many into whose hands these memoranda may fall, to follow up our introductory remarks with a sketch of some of the principal music meetings that have been held in Great Britain, so far as the imperfect and widely

* If it be conceded to long established mode of expression, that painting and music are sister arts, it must be allowed, that they are oftener divided than united in their application. There is much force in the following observations:—"Some have been pleased to consider *musick*, *poetry*, and *painting*, as *sister arts*; though, as it should seem, with more fancy and ingenuity than judgement and truth. For they descend from far distant parents, and fall under the cognizance of different senses; that of the eye, which is the proper judge of colours and proportion in painting, and that of the ear, which is the only nice and true discriminator of sounds, in *musick*, *poetry*, and *oratory*, which may with elegance be called not only liberal, but sister arts, of which musick is the elder, and on whom the other two are dependent." The Alliance of Musick, Poetry, and Oratory. By Anselm Bayly, LL.D. Subdean of his Majesty's Chapels Royal. London, 1789. 8vo. Dr. B. preached before the assembled Choirs at Gloucester in 1751.

dispersed materials have been collected together, in the short time that has elapsed since the late most magnificent, most numerous, and most productive meeting in the Cathedral of York, which ever took place in this or any other country, and which it is our more immediate purpose and province to describe.

The first instance in which music appears to have been formally introduced in aid of Charity was, so far as our inquiries have extended, at the
 1709. Anniversary of the Sons of the Clergy in 1709,* when the celebrated Dr. Atterbury preached at St. Paul's; from which time the practice was continued, until 1739, when, by a mutual agreement, the (Royal) Society of Musicians engaged to provide a band for the two annual performances, for the sum of £50, which performances are well known to take place in St. Paul's Cathedral, in the month of May; and at which the Overture to Esther† has been "so constantly played almost ever since it was composed," that it "now seems in a peculiar manner dedicated to the service of the Church."

* This is the date assigned by Mr. Lysons. Dr. Burney, in his 3d Vol. p. 486, and from him all compilers of the Life of Purcell, says, that Purcell's Te Deum, composed in 1694, was performed at these meetings from his death in the following year to 1713, when Handel produced his Utrecht Te Deum; after which they were alternately performed till 1743, when they were superseded by the Dettingen. Perhaps Mr. Lysons is more correct in the date of the first introduction of music, though the meetings were held in 1695. The following year, 1710, is remarkable in the annals of music, for the establishment of the Academy of Antient Music, by Dr. Pepusch and others, and for the arrival of Handel in this country. In that year, also, the works of Corelli, though previously circulated in MS., were first printed for sale in England.

† Esther, composed for the Duke of Chandos in 1720, was the first Oratorio which Handel set to music; it was publicly performed in 1732, being also the first attempt of the kind in England; the admission was five shillings, and the house overflowed. The words are said to have been written by Pope and Arbuthnot.

The unbroken continuance of this charitable union to the present day, is also characteristic of the next recorded instance, which occurs in the year 1724, in the institution of the meeting of the Three Choirs of Gloucester, Worcester, and Hereford. This excellent charity for the relief of the widows and orphans of the Clergy of those dioceses, which has just successfully celebrated its hundredth anniversary, owes its origin in the former year to Dr. Thomas Bisse, Chancellor of Hereford, who availed himself of a previous meeting of the members of those Choirs in rotation, for the purposes of festive harmony (the date of which is not known), to propose a collection at the Cathedral door, which accordingly produced the sum of thirty guineas. The annals of this meeting furnish many valuable data, not known to Dr. Burney, towards tracing the progress of music generally, as well as in its application to charitable purposes; and its example had doubtless great effect in promoting similar attempts, many of which may have been made on a small scale in various provincial towns during the middle of the last century, of which it is next to impossible to collect any certain information.

Charity has been said to begin at home, though it ought not to end there. The strains of harmony, however, appear to have been employed to soothe the pains of others, before her own sons availed themselves of her attractive powers. But, in 1738, just at the time when the original and pleasing melodies of Dr. Arne began to have a powerful influence on the national taste, and to form an era in English music, the institution of the *Fund for the support of decayed Musicians*, not only provided relief for the indigent and distressed, but set an example which has since been followed by other associated bodies in this country, at Vienna,* and in other parts

* The Oratorio of *Il Ritorno di Tobia*, composed by Haydn, in 1774, for the benefit of the widows and families of musicians, has been annually performed at Vienna ever since, and is as highly esteemed

of Europe. By rather a singular coincidence, Handel, then in great pecuniary straits, was, with the utmost difficulty, persuaded to appeal to the gratitude of the public, and cleared £800. by a benefit concert on the 28th of March, this same year. In 1739, the Society held its first benefit, at which Handel himself performed; *Alexander's Feast** and a new Concerto composed for the occasion, being among the pieces: † in 1740, though nearly ruined himself, he benevolently gave *Acis and Galatea*, with his own performance of two new Concertos on the organ, a species of music wholly of his own invention; and in 1741, the Serenata of *Parnasso in Festa*, better known as the Oratorio of *Athalia*, for the benefit of the Institution, to which he also bequeathed the sum of One Thousand Pounds. ‡ In the autumn

there as Handel's *Messiah* is in England. The author of "*Lettres sur Haydn*," calls it an indifferent work; but Mr. Shield, to whom Haydn presented a MS. score of it, expresses his admiration of the recitatives, which abound with the finest specimens of the Enharmonic.

* The first performance of *Alexander's Feast*, in 1736, drew an audience of 1300 persons.

† "Handel's activity and spirit of enterprize at this time, in his 56th year, were truly wonderful! opposed and oppressed by the most powerful nobles and gentry of the kingdom! suffering with bodily and mental disease! with rivals innumerable; when a Spanish war was just broken out, which occupied the minds and absorbed the thoughts of the whole nation! Amidst all these accumulated misfortunes and impediments, he composed his twelve grand Concertos, and Dryden's second Ode; brought out *Saul*; *Israel in Egypt*; *Jupiter in Argos*; published seven Sonatas; and revived *Il Trionfo del Tempo*; *Acis and Galatea*; and *Alexander's Feast*. And yet this seems to have been one of the most idle years of his public life." Burney's History, IV. 431.

‡ In 1790, this excellent Institution, having been honoured by the patronage of his Majesty, was incorporated as *The Royal Society of Musicians*. It has long been known to the public by an annual rehearsal and performance of the *Messiah* at the Hanover-Square rooms on the first Monday and Wednesday in June. An anniversary dinner is also held, at which the King's band attends, and plays, among other pieces, a march by Haydn, and another by Winter, composed for the Society: Webbe's fine glee, "Thy voice O Harmony," is the first vocal performance, being the charter glee. An account of the Institution is appended to Burney's Commemoration, and it may serve the cause of charity to add, that honorary subscribers

of this latter year, Handel, unsuccessful in his operatic attempts, and har- 1741.
 assed by the opposition he met with from the powerful patrons of Senesino,
 the singer, who had offended him, paid a visit to Ireland. It is stated, in
 the Memoirs of his Life, (1760,) that the *Messiah*, which he had composed
 this year, "met with a cold reception" in England,* previous to his de-
 parture; and Dr. Burney, in his account of the Commemoration,† en-
 deavours to palliate this national disgrace, by ascribing its miscarriage
 wholly to the resentment of Senesino's patrons. In the fourth volume of
 his History of Music,‡ however, it is made evident, from the total absence
 of all newspaper record, whilst his other performances are duly mentioned,
 and from the testimony of persons then living, that there can be no
 foundation for the original statement; which has, nevertheless, continued
 to be copied by subsequent biographers of Handel, except in the life con-
 tributed by Dr. Burney himself to Dr. Rees's Cyclopædia, where he leaves
 the question untouched.§ It is immediately connected with our purpose

of one guinea, are entitled to tickets for both of the Oratorios; their number is at present about 500,
 besides 200 professional subscribers, and the annual expenditure in support of decayed musicians amounts
 to above £2000. Out of the profits of the Abbey meeting in 1784, £6000. were paid to its funds, £3000.
 in 1785, £3300. in 1786, and £3900. in 1787, in all £16,200: and, since their discontinuance, it is only at
 the above mentioned performance of the *Messiah*, that the inhabitants of the metropolis have an opportunity
 of duly appreciating the Choruses of Handel; for the Concert of Antient Music is rather a private than a
 public exhibition, and in the Lent Concerts, miscalled Oratorios, individual emolument is the primary con-
 sideration, so that when those sublime compositions are screamed forth, alternately with the newest and
 most fashionable operatic pieces, "grandeur of conception is lost in vociferation, and complicated harmony
 degenerates into noise and confusion."

* p. 131.

† p. 24.

‡ p. 661.

§ The discreditable statement, here supposed to have been made without sufficient authority, having
 been repeated in a recent number of the able monthly musical publication before alluded to, the *Harmo-
 nicon*, it is very desirable that a point, of some interest in our musical history, should be settled by fur-
 ther inquiry than there is room for in this place.

to mention, that this standard composition, which certainly appears to have been first performed in Dublin,* and which it would be impertinent to eulogize, was also, at its first performance, consecrated to charity, being given by its author for the benefit of the city prison, "an act of generosity and benevolence which met with universal approbation, as well as his music." In 1742, on his return to England, it was received with rapturous applause, "and from that time to the present, this great work has been heard in all parts of the kingdom with increasing reverence and delight; it has fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of Oratorios, more than any single musical production in this or any country. This *sacred Oratorio*, as it was at first called, on account of the words being wholly composed of genuine texts of Scripture, 1749. appearing to stand in such high estimation with the public,"† Handel resolved to perform it annually for the benefit of the Foundling Hospital,

* When Handel went to Ireland this year, he was detained some days at Parkgate and at Chester, where Dr. Burney, then a boy at school, eagerly watched his proceedings. Wishing to prove some of the MS. copies of Choruses about to be performed in Ireland, he applied to Mr. Baker, the organist, to know whether there were any choirmen in the cathedral who could sing *at sight*: among others, Mr. Baker mentioned a printer of the name of Janson, who had a good bass voice, and a rehearsal was fixed at Handel's quarters, the Golden Falcon; but, on trial of the Chorus in the *Messiah*, "*And with his stripes*," poor Janson, after repeated attempts, failed so egregiously, that Handel let loose his great bear upon him; and, after vociferating in four or five languages, cried out in broken English, "You shcauntrel! tit not you dell me dat you could sing at soite?"—"Yes, sir," said the printer, "and so I can; but not at *first sight*!"—(Burney's Commemoration, p. 26.)—The trial of the Choruses at Chester, certainly does not countenance the supposition that they had been tried in London. It is most probable, that Handel was thwarted in bringing out the *Messiah*, not that it was brought out and ill-received; which, if it had been the case, would scarcely have remained unknown to the inquisitive future biographer of its author. We may, therefore, conclude, that England has not the disgrace of rejecting, and that Ireland has the honour of bringing out, the "first and chief" of all created song.

† Burney's Commemoration, p. 27.

and personally directed the execution of it until his death, after which it was brought forward by Mr. Smith and Mr. Stanley until 1777, producing in 28 years a sum of upwards of £10,000. He also presented an organ to the same charitable Institution, and bequeathed to it the fair MS. score of the Oratorio.

At the Annual Meetings of the Three Choirs before named, the performances lasted originally for two days, but were extended to three evenings at Hereford in 1753, and at Gloucester in 1757, for the purpose of introducing the *Messiah*, which was enthusiastically received, and has been performed ever since; they were further extended to three mornings in 1758, at which they still remain. For many years the *Te Deum* of Purcell, and that of Handel composed for the peace of Utrecht, were alternately produced; until the latter was superseded by the Dettingen in 1748; the tickets were 2s. 6d., and the leader's remuneration did not exceed a guinea and a half. In 1752 the price of admission was advanced to three, and in 1758 to five shillings. From such small beginnings did the present provincial Musical Festivals take their rise; but, as in matters of infinitely higher interest, so, in a measure, may we say in this, who shall despise the day of small things?

During this early period of our musical annals, and for some years afterwards, the evening performances consisted chiefly of Oratorios, those in the morning of Anthems and the *Te Deum*. The first time that an Oratorio appears to have been given in the morning was in the instance of the *Messiah*, at Hereford, in 1759; and in 1760 a tribute was paid at Gloucester to the memory of its illustrious author* by the introduction of an Ode com-

* Handel expired on *Good-Friday*, April 13, 1759, having performed at an Oratorio on the 6th preceding. He was born at Halle in Lower Saxony, Feb. 24, 1684.

posed by Dr. Hayes, who had succeeded to Dr. Boyce in the direction of the meetings.* In 1753, the modern arrangement of a miscellaneous Concert appears for the first time in the evening at Hereford; and in 1770 at Worcester, when Miss Linley, the most accomplished singer that this country had produced, made her first appearance: the preceding year, 1769, had witnessed in the instrumental department, that of Fischer and Crosdill, the latter of whom still survives, one of the oldest professional members of the Royal Society of Musicians. Miss Linley, having, under circumstances of some interest, become the wife of the celebrated Mr. Sheridan, in 1773, great fears were entertained that she would not fulfil her engagement at Worcester; but Mr. Sheridan kindly gave his consent, and presented the sum of one hundred guineas, which was to have been her remuneration, to the Charity. On this occasion, (as in a recent occurrence at York,) so great was the anxiety of the public, that her arrival was officially announced; nearly 1400 persons assembled to hear the *Messiah*, and "at the close of the meeting, she took leave of an admiring public, in the full lustre of unrivalled talents, leaving the minds of her enraptured audience impressed with a remembrance, not soon to be eradicated, of her sweet and powerful tones, and charmed with her generosity and benevolence."†

In the year 1772, the celebrated Chorus singers from Lancashire and the North of England, led by Miss Radcliffe, having been introduced to

* It was about this period, that Mr. Joah Bates produced the *Messiah* at Halifax, being the first Oratorio ever performed in the north of England.

† Lysons's History, p. 204.—The beauty, talents, and mental endowments, of this "Sancta Cæcilia rediviva," will be remembered to the last hour of all who ever saw, or conversed with her. She equally excelled in pathetic and in brilliant airs, her voice extending to B. in alt. She died at Bristol, in 1792.

the notice of the public, made their first appearance at Gloucester. Among their number was Miss Harrop, who in a short time rose to distinguished eminence; destined, like her predecessor Miss Linley, to accelerate the triumph of English vocal art, and, like her, as quickly to retire into the shades of domestic life. In 1778, she was first engaged at one hundred guineas, then the usual compliment to the principal singer. She afterwards became the wife of Joah Bates, Esq., the well known conductor of the Commemoration of Handel, and died his widow in December, 1811, with the reputation of being the most perfect mistress of the true style of executing the compositions of that great musician.* This year, 1778, on the very morning of the meeting, Mr. (then *Master*) Harrison's voice unfortunately broke, and threw him for some time into the shade: three years afterwards, he appeared as principal tenor singer, and quickly reached that high place in the public esteem as a classical performer of correct taste and pleasing style, which he retained until his death, in 1812.† In the

* Dr. Burney calls both Mrs. Sheridan and Mrs. Bates, exquisite and darling singers; of the latter, he adds, in the life of her husband, hereafter quoted, that her seraphic voice and disposition for music, were so highly cultivated by him, as to render her one of the most enchanting singers ever heard; and that her performance of Handel's pathetic songs, in particular, had made it impossible to be pleased with her successor in them, at the Concert of Antient Music. Probably he here means Madame Mara. Miss Seward, in a letter, dated June 5, 1786, says, "I breakfasted with Mr. Bates, the director, and heard his seraphic wife excel, in several of Handel's finest airs, Mara and every other syren.—I observed to him, that Mara put too much gold fringe and tassels upon that solemn robe of melody, '*I know that my Redeemer liveth.*' Do not say gold, Madam, he replied, it was despicable tinsel." This is severe from such a judge, but it may warn others how they approach the sacred limits which encircle the performer of compositions of this sublime character. Mr. B. was not the less sensible of Mara's real merits.

† Had Mr. Harrison's physical powers been equal to his taste, he would have stood unrivalled, at least in sacred music. In peculiar sweetness of voice, perfect intonation, polished delivery, and brilliancy and equability of shake, few could approach him. His last benefit concert, was on the 8th of May, 1812,

opening of the *Messiah*,—which, at the Commemoration in 1784, by the express command of his Majesty, who had heard him in private, was allotted to him, although there were much older competitors for that honour,—he particularly excelled; and he succeeded in the line of his parts to Mr. Norris;* as his place in the legitimate transmission of the elder style, may now in turn be considered to be filled by Mr. Vaughan.

Under the silent operation of the hand of time, various changes were now gradually taking place in the arrangements of meetings of this nature, which were extending themselves to distant counties. The custom of presenting entire Oratorios was beginning to give way: selections were pre-
 1783. ferred; and in 1783, the sacred music at Hereford was exclusively confined to the mornings, the evening performances consisting wholly of miscella-

when he sang the well-known cantata of *Alexis*, with unabated excellence; and he closed his musical career soon afterwards, with the song of "*Gentle Airs*," which was rapturously encored. The writer will not soon forget having been present on both these occasions. Mr. H. died, after great sufferings from an internal inflammation, on the 25th of June following. He was born Sept. 8, 1760, at Belper, in Derbyshire.

* Charles Norris, Mus. Bac. Oxon., was patronised, when a chorister boy at Salisbury, by the learned James Harris, Esq., author of *Hermes*, and father to the late Earl of Malmesbury, who wrote a pastoral opera, to introduce him to the public, by whom he was not well received, owing to his voice being still a *soprano*. He then settled at Oxford, as organist and concert singer, composed some glees, and became master of several instruments; but, from an early disappointment in love, unhappily gave way to excesses, falsely glossed over as *convivial*, to which he fell a premature victim. At the Abbey, in 1790, he could not hold the book from which he sang, and excited emotions of pity, in place of the rapture that was wont to follow his performance. He failed, likewise, on the first day of the Birmingham meeting, soon afterwards; but on the last night, dazzled and astonished all who heard him, by his exertions. The effort for fame was fatal: like Strada's nightingale, he sang himself to death. In ten days more, "deaf was the praised ear, and mute the tuneful tongue." He died at Imley Hall, the seat of the late bounteous patron of the musical profession, Viscount Dudley and Ward, Sept. 5th, 1790, not having attained to more than about 46 years of age.

neous concerts. Among the country meetings just alluded to, there is one which dates its origin from about this time, and which, being periodically continued, has obtained an extensive and well-deserved celebrity, while it has, under the most able management, essentially contributed to diffuse good taste and a discriminating judgment in the science of music. Of the Birmingham Triennial Festival, it is recorded, that it originated in 1778 : of its proceeds, £170. were given to the General Hospital, and the remainder towards erecting the Church of St. Paul. The second meeting was held in 1784, when the surplus was £703., since which time it has been held triennially, except in 1793, when the Theatre of that town, in which the Concerts were held, was burnt down. Of the subsequent receipts up to the year 1823, in which they reached the great sum of £11,000, an account will be found in the Appendix.

We are now arrived at the year 1784, a truly memorable era in the 1784. musical annals of this kingdom, and even, as Dr. Burney observes, of mankind, when the genius and abilities of Handel, whose “works were so long the models of perfection in this country, that they may be said to have formed our national taste,” were, at the completion of a century from his birth, and a quarter of that time from his decease, commemorated by four performances of his works in Westminster Abbey, where his remains are interred, by a band of more than *five hundred* voices and instruments, together with a concert at the Pantheon, under the immediate patronage of their Majesties.

Of this stupendous undertaking, as it then truly was;—of which the surviving witnesses yet speak with rapture; and which was crowned with success equally honourable to the great artist himself, to the art which he professed, and to the gratitude of his adopted country, by the side of whose kings and heroes his ashes are deposited,—Dr. Burney expresses his con-

viction, that the musicians assembled, exceeded in abilities, as well as number, those of every band collected in modern times.* From his

* The following are some of the most remarkable musical musters on record :—

At an interview between Francis I., King of France, and Pope Leo X., at Bologna, in 1515, the united musicians of the establishments of both those munificent princes formed a large body, the number of which is not mentioned.

On the cessation of the plague at Rome, in the early part of the 17th century, a mass by Benevoli, for six choirs, was performed in St. Peter's, by more than *two hundred* singers, arranged in circles within the dome, the sixth occupying the summit of the cupola. The organ only was employed.

Lulli's *Te Deum*, composed for the recovery of Louis XIV., in 1686, (by beating the time to which he lost his life from a mortification,) was afterwards performed at Paris, on the recovery of his eldest son, by *three hundred* musicians.

In 1723, most of the great musicians of Europe being assembled at Prague, to celebrate the coronation of the Emperor, Charles VI., as king of Bohemia, an opera, composed by Fux, was performed in the open air, by *a hundred* voices, and *two hundred* instruments: all the principal singers were of the first class.—Burney's German Tour, Vol. ii. p. 177.

At the funeral of Rameau, at Paris, in 1767, a solemn service was performed by the united bands of that city: and at that of Jomelli, at Naples, in 1774, *three hundred* musicians attended, and contributed to the expenses.

The Musical Institution, at Vienna, similar to our Musical Fund alluded to in page 20, was formed about 1773, and executes Oratorios twice a year, in Advent and Lent, with a band of near *four hundred* vocal and instrumental performers, the profits of which are about £500. each time.

The *Creation* was performed, to an audience of 1500 persons, by *one hundred and sixty* musicians, at Vienna, in 1805, in honour of the author, who was present until the end of the first part; when, overcome with age and emotion, he retired, and bade adieu for ever to music and the world. There was also a performance in honour of Haydn, at Vienna, about the year 1811, of which some account was given in the newspapers of the day, stating, that the band consisted of from *seven to eight hundred* musicians. Of this remarkable assemblage, which is the only one that rivals the Abbey meetings, no details have fallen in our way, but the fact has been confirmed to the writer, whilst this sheet was in the press, by the kind communication of the present Empress of Italian song.

Bands of *two hundred*, or more, musicians, are not very uncommon in Italy and Germany; but nothing equal to the last Abbey Festival, is to be found in the continental annals. An entertainment of

account of it, which is become scarce and valuable, we shall abstract the most prominent details; premising, that Handel, who arrived among us, when music, except that of the church, was at the lowest ebb, although his works eventually became the national standard, was not exempt from the too common fate of genius. Besides the difficulties in his life time, before mentioned, it is remarked, in the History of Music,* that the same neglect of musical merit, as occurred in the instance of Farinelli, in 1737, "is now, (1788,) on the point of happening again in this country; where the public is so much familiarized to excellence of composition and performance, that, in a short time, nothing will be good enough for their depraved appetites, which already occasion yawning and apathy during the most exquisite musical feasts that the art of man has ever been able to furnish. Nothing but the miraculous powers of an unheard-of band, and the uncommon expense and difficulty of admission, has awakened attention to Handel's music, which was neglected during his life-time, and laid aside as lumber after his death, till taken up by a zealous and persevering party, and honoured, in a singular manner, with royal patronage." Even if this statement be a little overcharged, it is undeniably true, as is elsewhere observed,† that Handel's church music, which has supported life in thousands by its performance for public charity, has also been, in a great

a peculiar nature, though only consisting of *one hundred and twenty* performers, given to the Emperor Joseph II., in the Rezzonico palace, at Venice, deserves notice, however, on account of its singularity. It comprised all the girls in the four conservatorios, under the direction of Bertoni, uniformly and elegantly dressed. Every kind of instrument, and every species of voice, including double basses, wind instruments, vocal tenors, and basses, were supplied by young female hands and female throats on this remarkable occasion.

* Vol. iv., p. 414, note.

† Account of the Commemoration, Preface, p. vi.

measure, itself kept alive thereby: and the latest meetings afford ample proof, that, notwithstanding the urgent and well-founded claims of other great masters of harmony to be heard, the language of Pope is still as applicable as it was forty, or twice forty, years ago,

——— Lo! *Giant* Handel stands,

Like bold Briareus with his hundred hands:

And that too, happily, without the drawback then alluded to in the succeeding lines, where it is intimated, that the Goddess of Dulness

——— heard,—and drove him to the Hibernian shore:

though we trust it has been shewn, not in a manner quite so disgraceful to that which he quitted, as has generally been supposed.

The Commemoration of Handel originated in a private conversation between Lord Viscount Fitzwilliam, Sir Watkin Williams Wynn, Bart., and Joah Bates, Esq.,* Commissioner of the Victualling Office, at the house

* Of this gentleman, whose name will ever be remembered by the lovers of antient music, and whom we have the honour to claim as a native of the county of York, some account naturally falls within our plan. He was born in 1740, at Halifax, where he received his early education under the celebrated Dr. Ogden, and imbibed the rudiments of music from Mr. Hartley, the organist, of Rochdale; and, being subsequently removed to Manchester, he there learned the grand style of organ-playing, in which he so eminently excelled, from the performance of the elder Wainwright, at the Collegiate church. On his next removal to Eton, the rules not allowing him the use of an instrument, he used to practise playing on imaginary keys upon a table; until, having an opportunity of touching the college organ, his talents were reported to Mr. Graham, one of the masters, who procured him permission to play upon it, and gave him access to his own harpsichord. At Cambridge, whither he next went, being in danger of superannuation at King's college, he became a candidate for a university scholarship; and, after a severe examination of several days, was elected, along with the late excellent Dr. Zouch, of Sandal, in this county. He soon after became fellow and tutor of King's, where the first Lord Bolton, and the present Archdeacon Coxe, were his private pupils. From another pupil, the Hon. W. A. Montagu, second son of the Earl of Sandwich, arose the connexion, which led him to the Admiralty, as that nobleman's private secretary, and ultimately produced such great effects in the musical world. Besides the Rev. Thomas Twining, and Mr.

of the latter, in the beginning of the year 1783. It having been remarked, that the number of eminent professors, both vocal and instrumental, with

Lobb, of Peterhouse,—both eminent *dilettanti* musicians, the former an admirable violin player and judge of music, and the latter the most correct and certain performer at *sight* perhaps ever known,—Cambridge then possessed, as master of Trinity college, the profound and learned author of *An Essay on Harmonics*, Dr. Robert Smith, the friend of Newton. By this gentleman, Mr. Bates was affectionately patronised, and remembered in his will, he having almost constantly resided with him in his declining years. Brought up in such a school, Mr. B. was not likely to estimate very highly the art of executing mere difficulties; the legerdmain of playing *notes, et rien que des notes*, he ever considered as a very inferior acquisition, and an opportunity occurred, before he quitted the university, of acting upon his theoretical principles. Snetzler had built an organ for the church of Halifax, and, determining that it should be opened with credit to his native town, Mr. Bates, for the first time that any oratorio had been performed north of Trent, attempted the *Messiah*. With the assistance of the Rev. — Allott, of Kirkheaton, who had trained up his parishioners to sing Choruses in a very superior style, and by his own exertions with the Halifax singers, they were executed with a precision which made the best judges acknowledge, that the Oratorio had never been so well performed. The leader, on this occasion, was no less a person than the late celebrated Sir William Herschel, the astronomer; so that both of the young men who led and conducted this country performance, were individuals, whose lot it was, in after years, to be honoured by the personal regard and patronage of their Sovereign. An interesting anecdote of Dr. H.'s early life, is given by Dr. Miller, in his History of Doncaster, p. 162, where the opening of the Halifax organ is related. It was about the year 1760, that Dr. M. first met with the future discoverer of new planets, then a hautboy player in the band of the Durham militia, who became his assistant, and led the concerts at Wakefield and Halifax. Soon after this date, the Oratorio above-named was projected by Mr Bates; Herschel and Wainwright were two out of seven candidates for the place of organist; the latter drew the second lot, and his finger was so rapid, that old Snetzler ran about the church, exclaiming, "te tevel, te tevel, he run over de key like von cat, he vil not give my piphe's room for to shpeak." Herschel ascended next, saying, with reference to his chance of success, "fingers will not do," and finished a voluntary of uncommon fulness with the hundredth psalm. "Aye, aye," cried Snetzler, "tish is verry goot, verry goot indeet; I vil luf tish man, for he gives my piphe's room for to shpeak." The mystery was unriddled by the candidate producing to his friend, Dr. M., two pieces of lead, which he had placed on the lowest note and its octave, accommodating the harmony thereto, and saying, "I told you fingers would not do." He was elected organist, and became also the leader of the band. To the success of this first attempt in the north

which London abounded, exceeded that of any other city in Europe, it was lamented, that there was no public, periodical occasion for collecting and consolidating them into *one* band, by which means a performance might be exhibited on so grand and magnificent a scale, as no other part of the world could equal. The birth and death of Handel naturally occurred to three such enthusiastic admirers of that great master; and it was immediately recollected, that the next year (1784) would be a proper time for the introduction of so desirable a custom, as it formed a *complete century* since his birth, and an exact *quarter of a century* since his decease.

The plan was soon after communicated to the Governors of the Musical Fund, who approved of it, and promised their assistance. It was then submitted to the Directors of the Concert of Antient Music, who, with an

of England no doubt, may be attributed much of that cultivation of choral music, which characterizes the inhabitants of the district in question; but from it, also, Mr. B. was inspired with the idea of rescuing the works of the old masters from oblivion; and, communicating his plan to Lord Sandwich, and other persons of distinction, the Concert of Antient Music was ultimately established, entirely under his direction; at which many of the compositions of Handel, already becoming obsolete, were revived and preserved. Mr. B. was appointed a Commissioner of the Victualling Office, in 1780, and married his celebrated pupil, Miss Harrop: He then planned and conducted the Commemoration of Handel, as is mentioned in the text; which will ever connect his name with that of the great composer. He was afterwards made a Commissioner of the Customs, and a Director of Greenwich Hospital: but his latter days were clouded by misfortune; for, having projected the Albion Mills, in which he was so sanguine as to vest his whole fortune and that of his wife, he was nearly ruined by their dreadful conflagration in 1791. He bore his own loss with fortitude, as a proof of which, it is recorded, that he presided at a Concert that very evening after the fire; but the having involved his wife in the ruin, and prevented her from exercising her talents as she had wished to do, so preyed upon his mind, afterwards, as to produce a complaint in the chest, which brought him to the grave on the 8th of June, 1799, at the age of 59. The obligations which Music owes to Joah Bates, both in the metropolis and in his native county, will, it is hoped, plead with the reader, who enjoyed the performance of the *Messiah* in York Minster, on the late occasion, an availing excuse for the present lengthened notice of so eminent and estimable an individual.

alacrity which does honour to their zeal for the memory of Handel, voluntarily undertook the trouble of managing and directing the celebration. The design being at length communicated to the King, it was honoured with his Majesty's sanction and patronage.

Westminster Abbey, where the mortal remains of the great musician were deposited, was considered the most proper place for the performance; and application having been duly made to the Bishop of Rochester* for the use of it, his lordship, finding that the scheme was honoured with the patronage of his Majesty, readily consented; only requesting, as the performance would interfere with the annual benefit for the Westminster Infirmary, that part of the profits might be appropriated to that Charity, as an indemnification for the loss it would otherwise sustain. To this the projectors of the plan acceded; and it was afterwards settled, that the profits of the first day's performance should be equally divided between the Musical Fund and the Westminster Infirmary; and those of the subsequent days be *solely* applied to the use of that fund, which Handel so long helped to sustain; and to the support of which, not only Handel himself bequeathed a thousand pounds, but almost every musician in the capital annually contributes his money, or his performance, and frequently *both*.

Application was next made to Mr. James Wyatt, the architect, to furnish plans for the necessary decorations of the Abbey: drawings of which, having been shewn to his Majesty, were approved. The general idea was, to produce the effect of a royal musical chapel, the orchestra terminating one extremity, and the accommodations for the Royal Family, the other.

* Dr. John Thomas, Dean of Westminster. It was a fortunate circumstance that Dr. T. was not only a lover of music, but also a theoretical and practical musician, in addition to his various other acquirements in literature and the fine arts. He did not long survive the last Festival, dying in 1793.

No sooner was the project known, than most of the practical musicians in the kingdom, impressed with a reverence for the memory of Handel, eagerly manifested their zeal for the enterprise; and many of the most eminent professors, waving all claims of precedence, offered to perform in any subordinate station, in which their talents could be most useful.

It was originally intended to have celebrated this Festival in April, including the 20th, as the day on which Handel was interred; but it was postponed to the 26th, 27th, and 29th of May; and, by the end of February, the arrangements were publicly announced. To render the band complete, the sacbut, now well known as the trombone,* was, after some difficulty, found in the King's military band; the double bassoon, sixteen feet long, made for the coronation of George II., but not used, was rendered available by the ingenuity of Mr. Ashley; and the double bass kettle drums were made for the occasion. The organ, built by Mr. Green, for Canterbury cathedral, was, by permission, erected at the west-end of the Abbey, previous to its removal to its place of destination.

In celebrating the disposition, discipline, and effects of this most numerous and excellent band, the merit of the admirable architect, who furnished the designs for the orchestra and galleries, must not be forgotten: when filled, they constituted the grandest and most magnificent spectacle, which imagination can delineate.

* Whether this instrument was ever lost, or only fell into disuse, is not quite clear; it often occurs in old paintings, and is figured in the *Triumphs of Maximilian* in 1516, and in Padre Bonanni's curious work, *Il Gabinetto Armonico*, Rome, 1722. Its powers, however, were as unknown, as the *symphony*, in which they are so effective. There is an antient one, found at Pompeii, in the possession of the present King, to whom it was given by His Sicilian Majesty: it is made of bronze, with the upper part and mouth-piece of gold, and its tone is said to be unrivalled.

The arrangements for the reception of their Majesties, and the first personages in the kingdom, at the east end; for upwards of five hundred musicians at the west; and those for the public in general, to the number of between three and four thousand persons in the area and galleries, were very complete. But, besides the admirable manner in which this construction exhibited the band to the spectators, the orchestra was so judiciously contrived, that almost every performer, vocal and instrumental, was in full view of both the conductor and leader; which accounts, in some measure, for the uncommon ease and precision, with which the performers confess they executed their parts.

The whole preparations for these grand performances were comprised within the nave: and some excellent judges declared, that, independently of their beauty, they never had seen so wonderful a piece of carpentry, as the orchestra and galleries, after Mr. Wyatt's models. The goodness of the workmanship was demonstrated by the whole four days of commemoration in the Abbey being exempt from every species of accident, notwithstanding the immense crowds, and conflicts for places, which each performance produced.

At the east end of the nave, just before the back of the choir organ, a throne was erected, and a centre box, richly decorated, and furnished with crimson satin, fringed with gold, for the reception of their Majesties and the Royal Family; on the right hand of which was a box for the bishops, and on the left, one for the Dean and Chapter of Westminster. Immediately below these two boxes, were two others; one on the right, for the families and friends of the directors, and the other for those of the prebendaries of Westminster. Immediately below the King's box, was one for the directors themselves, who were all distinguished by white wands tipped with gold, and gold medals, struck on the occasion, appending from white ribbands.

These their Majesties likewise condescended to wear at each performance. Behind, and on each side of the throne, there were seats for their Majesties' attendants.

The orchestra was built at the opposite extremity, ascending regularly from the height of seven feet from the floor, to upwards of forty from the base of the pillars; and extending from the centre to the top of the side aisles. The intermediate space below was filled up with level benches, and appropriated to the early subscribers. The side aisles were formed into long galleries, ranging with the orchestra, and ascending, so as to contain twelve rows on each side; the fronts of which projected before the pillars, and were ornamented with festoons of crimson morine.

At the top of the orchestra was placed the organ, in a Gothic frame, mounting to, and mingling with, the saints and martyrs, represented in the painted glass on the great west window: close to which, on each side of the organ, were placed the kettle-drums. The choral bands were principally placed in view of Mr. Bates, on steps, seemingly ascending into the clouds, in each of the side aisles, as their termination was invisible to the audience. The principal singers were ranged in front of the orchestra, as at Oratorios, accompanied by the choirs of St. Paul, the Abbey, Windsor, and the Chapel Royal.

Few circumstances will, perhaps, more astonish veteran musicians, than to be informed, that there was but *one general rehearsal* for each day's performance: an indisputable proof of the high state of cultivation to which practical music had arrived in this country; for, if good performers had not been found ready made, *a dozen* rehearsals would not have been sufficient to make them so. There was, besides, one previous drilling rehearsal; at which, out of a hundred and twenty performers, only *two* were desired to attend no more. Of the books used, amounting in all to

seven hundred and seventy-nine, not one was missing, nor was an instrument wanting during the whole time.

At the first general rehearsal at the Abbey, more than five hundred persons found means to obtain admission, notwithstanding positive orders had been issued to the contrary. This intrusion, which was very much to the dissatisfaction of the managers and conductors, suggested the idea of turning the eagerness of the public to some profitable account for the Charity, by fixing the price of admission to future rehearsals, at half a guinea each person.

Independently of the profits derived from subsequent rehearsals, the consequences of the first were beneficial; for the pleasure and astonishment of the audience, at the very trifling mistakes, and great effects of this bold experiment, which many had condemned by anticipation, were soon communicated to the lovers of music throughout London, to the great increase of subscribers and solicitors for tickets. For though the friends of the directors were early in subscribing, perhaps from personal respect, more than from the expectation of a higher musical repast than usual, yet the public in general did not manifest great eagerness in securing tickets, till after this rehearsal, on Friday, the 21st of May, which was reported to have astonished even the performers themselves, by its correctness and effects. But so interesting did the undertaking become, in consequence of this favourable rumour, that, from the great demand for tickets, it was found necessary rigorously to close the subscription.

Public curiosity having thus been wound up to the highest pitch, was at length gratified on Wednesday, the 26th of May, when the performance commenced with the *Coronation Anthem*, on the arrival of their Majesties; and, upon the whole, the success may be pronounced to have been complete, surpassing the most sanguine expectations of the greatest enthusiasts for

the honour of Handel, the glory of the profession, and the prosperity of this grand enterprize. Except when some were affected to fainting, the most perfect stillness reigned ; nor did the pauses, measured with the utmost precision, produce any other result than a silence, as awful and entire, as if none but the tombs of departed mortals had been present. *

On the 27th, a miscellaneous Concert of Handel's secular and dramatic music was executed at the Pantheon, by a select band of 200 performers ; but with an effect, as might be conceived, very inferior to that of the preceding day. On the 29th, the *Messiah* was presented to an audience of 2,500† persons, exclusive of the King's immediate retinue ; and the eager wish for an extension of the treat meeting with the royal approbation, a fourth day's miscellaneous selection, nearly similar to the first, was announced for the 3d of June, and a repetition of the *Messiah* for the 5th. This closing performance of the long expected Commemoration, was attended by persons of a higher class than had yet appeared there ; so that, though the crowd was somewhat less, the exhibition was more splendid. The trombones were introduced into some of the Choruses for the first time, and his Majesty, who at the former performance had expressed

* One melancholy circumstance, painfully indicative of the extraordinary powers of music upon peculiar conformations, though not mentioned by Dr. Burney, is said to have occurred on the first day. Mr. Burton, a celebrated bass chorus singer, was, on the commencement of the Overture to *Esther*, seized with so violent an agitation, that, after lying in a fit for some time, he expired, declaring that it was the wonderful effect of the music alone, which had so fatally operated upon him. The name of Mr. Burton occurs in the list of performers in 1784, and not afterwards ; and it is presumed, that he was the person of that name, under whom the late Mr. Harrison received his professional education. Many of the audience, among whom was Bishop Halifax, were likewise affected in an extraordinary degree on this occasion.

† Dr. Burney says, a considerably more numerous audience than on Wednesday, but by the receipts there would appear to have been 324 persons fewer present.

a desire to the Earl of Sandwich, of hearing the *Alleluiah* Chorus a second time, was pleased to make the signal himself, by gently waving the book of the words in his hand, for the repetition of "*Alleluiah*;" and "*Worthy is the Lamb*;" to the great gratification of all his happy subjects present. Thus ended this memorable celebration, of which, unexampled as was the band assembled, it deserves to be remarked, that an equal number could easily have been furnished for the other end of the Abbey, with Giardini, Barthelemon, Salomon, &c., at their head; such was the increase of musical strength in this country in the space of thirty years, during which period, so great a change had been effected in musical taste and judgment, that, as it is strongly expressed towards the conclusion of the Doctor's General History, they differed as much from those of about the year 1760 "as the manners of a civilized people from those of savages."

These performances, without even a *Coryphæus* to beat time, were no less remarkable for the multiplicity of voices, and instruments employed, than for accuracy and precision. When the wheels of that huge machine, the orchestra, were in motion, the effect resembled clock-work in every thing, but want of feeling and expression. The totality of sound seemed to proceed from one voice, and one instrument; and its powers not only produced new and exquisite sensations in judges and lovers of the art, but were felt even by those who never received pleasure from music before. These effects, which will be long remembered by those who were present at the Commemoration, to the disadvantage perhaps of all other choral performances, run the risk of being doubted, by all but those who heard them; and the present description, of being pronounced fabulous, should it chance to survive the present generation.

It is only necessary to add to the above copious abstract of Dr. Burney's account of this Commemoration, that the directors were the Earls of

Exeter, Sandwich, and Uxbridge, Sir W. W. Wynn, and Sir Richard Jebb, Barts.* The assistant directors were Dr. Benjamin Cook, Dr. Samuel Arnold, Dr. Edmund Ayrton, Mr. Redmond Simpson, Mr. (Dr.) T. S. Dupuis, Mr. John Jones, Mr. Theodore Aylward, and Mr. (Sir Wm.) Parsons : Joah Bates, Esq., was the conductor, and Mr. John Ashley his assistant; and the leading of the band was entrusted jointly to Mr. Hay and Mr. Cramer. All of these individuals have now ceased to be any longer accessible to the influence of musical sounds, however grand or delightful; the stroke of death having laid them low by the side of him to whose fame they raised a memorial as imperishable as the fleeting nature of all sublunary things will permit. Of the life of that great composer himself, no other than incidental notices can here be required, since it is presented, in various shapes, to readers of all denominations : on the other hand,—as many of his compositions, performed at the Yorkshire Festival, have been remarked upon by the Historian of the Commemoration ;—no apology, it is conceived, will be thought requisite, for transferring criticisms to our pages, which, though not so infallible as to defy the correction of equally well-informed judges, would be ill exchanged for any observations that we could offer in their stead.

That this unequalled celebration should infuse fresh spirit and energy into the provincial meetings, especially such as were connected with charitable institutions, was no more than might have been anticipated ; and its effects were accordingly conspicuous at Gloucester in the autumn, both in the alteration of the arrangements, and in the improvement of the band.

* The names of the Viscounts Dudley and Fitzwilliam, and the Right Hon. H. Morrice, as Directors of the Antient Music, also appear in the original advertisement, but are not recorded by Dr. Burney as Directors of the Commemoration of 1784. Mr. Morrice was at Naples at the time.

Instead of a second day's gratuitous church service and anthems, there was substituted the Commemoration selection, which continued for several years to be performed in the country, under the name of *the Westminster Abbey Music*. Madame Mara, as principal singer, delighted a larger audience than had ever then been assembled within the walls of the Cathedral; and in order to give the greater effect to the Choruses, the trombones, the double bassoon, and the double kettle drums, which had been introduced at the Abbey, were engaged and employed with success, for the first time, at a provincial music meeting.

The accession of the patronage of his Majesty to the Musical Fund, with the support, also, of the Directors of the Antient Concerts, consequent on the late celebration, led to the hope, that a similar performance might again take place; and, in the three succeeding years, this splendid array of talent was accordingly presented, with augmented force, to numerous audiences, under the title of A GRAND MUSICAL FESTIVAL, with the patronage, and by command, of their Majesties; who rendered that patronage effective, as before, by their personal attendance.

In 1785, the band consisted of 616; in 1786, of 749; and in 1787, of 806 ^{1785.} musicians; exclusive of twenty-two principal singers, with Mara, Rubinelli, Harrison, and Morelli at their head; and such, says Dr. Burney, in concluding his history of the art, "is the state of practical music in this country, that the increase of performers, instead of producing confusion, as might have been expected, has constantly been attended with superior excellence of execution; as experience, the best of all teachers, has so guided the zeal of the directors, and the science of the conductor and leader of this great enterprize, that a certain road to full perfection in every department seems to have been attained." The road, however, to this desirable object, the prospect of which cheered the concluding labours of the historian, was not

destined to be pursued, without interruption, at this time; since, from whatever cause, the following season did not witness a repetition of the meeting in the Abbey. The impulse, nevertheless, had been communicated to the provinces, like the vital stream flowing from the heart; and in 1787. this year it was, that, on the holding of a festival at Birmingham for the third time,—at which Mrs. Billington greatly extended the celebrity she had obtained at the Abbey in 1786,—it was resolved, that it should be held triennially in future, for the benefit of the General Hospital: nor will it probably be deemed irrelevant to add, that, at the meeting of the three Choirs, also in this same year, the Honourable and Reverend Dr. Vernon, Prebendary of Gloucester, served the office of Steward, and preached the anniversary sermon; thus commencing that course of patronage to the union of charity with sacred song, which, in his present dignified and exalted station of Archbishop of York, has been so recently crowned with signal and complete success.

We may here observe, that the Universities appear to have early partaken of the spirit of improvement consequent on the Commemoration. Enjoying professorships for the cultivation of the science of music, its performances had long formed part of their annual ceremonies. Dr. Boyce had composed an Ode and an Anthem, for the installation of the Duke of Newcastle as Chancellor of Cambridge, in 1749; and the Professor's Chair at Oxford had been filled by a succession of able men. We have not learned when the musical performances were first employed in behalf of Charity, but Addenbrooke's Hospital, established at Cambridge, in 1766, had often been benefited thereby; and in 1785, the meetings at both of these seats of learning were held with increased vigour. At Oxford, (as in the Abbey) the long keys were adapted to the organ by Mr. Green. At Manchester, also, a town deservedly celebrated for its choral performances,

and where they have been too numerous to record, there was a spirited meeting this same year.

No meeting took place in the Abbey in 1788, but only a concert for 1788. the benefit of the Royal Society of Musicians at the Pantheon, on the same scale as before. The attraction was transferred from the metropolis to the country ; for, while residing at Cheltenham, their Majesties were graciously pleased to intimate their intention of honouring with their presence the meeting at Worcester, where they arrived on the 5th of August, and were entertained by the venerable Bishop Hurd, who had filled the distinguished post of Preceptor to his present Majesty with singular ability and approbation. The nave of the Cathedral was fitted up for this interesting occasion, the only one on which the presence of the Sovereign was enjoyed by a provincial music meeting ; and the royal party attended two morning performances,—the Abbey selection and the *Messiah*, at which latter above 2000 persons were present,—and one evening concert at the College-hall. Notwithstanding the numerous assemblage of company, the collections for the charity did not exceed the usual amount, being only £602. 7s., including the King's donation of £200. put into the plate. A surplus, however, of £500. arose from the sale of tickets, which does not appear in general to have covered the expenses ; and there had been once before a profit of £100. in 1761, but in 1769, we find, from a letter of Bishop Warburton,* that the expenses of the band that year were £684., and that he and his coadjutor in the office of Steward were each of them £50. out of pocket ;—in 1772 the tickets produced £781. 15s. 9d. at 5s. 3d. each. From these details, though trifling, some idea may be formed of the scale on which a provincial festival was conducted fifty years ago. There was also a meeting at Derby

* Correspondence, p. 328.

in the autumn of 1788, under the direction of Messrs. Harrison and Ashley, at which Madame Mara and Mr. Cramer took the lead; and others at Oxford, Winchester, and Salisbury, the latter of which was announced as an annual performance.

About this period, and for a few years afterwards, the musical world enjoyed a high and novel delight in the possession, at the same time, of two first rate female singers. Madame Mara, on her arrival in England in 1784, when there were but few great singers who stood high in the public favour, had, by the voluntary exercise of her admirable powers at the Commemoration, raised herself at once to the head of her profession. Among the male performers, Pacchierotti* had quitted England in 1784, and been succeeded, in 1786, by Rubinelli, who, from the fulness of his voice, and the greater simplicity of his style, pleased more hearers than even that celebrated singer; who yet surpassed him in richness of fancy, and in the native pathos and touching expression of his voice.† But, in the same year, and with the recommendation of being a native Englishwoman, Mrs. Billington appeared all at once, by the side of her great rival in the Abbey, a sweet and captivating singer, such as nothing but envy or apathy could hear without delight.‡ She was engaged at Hereford in

* This eminent singer visited England a third time, and sung at the Abbey Meetings in 1790 and 1791, of which no notice is taken in the biography of him, contributed by Dr. Burney to Rees's Cyclopædia. His voice extended from B b the second line in the bass, to C in Alt, the lower notes of which, he still retained, when the life above mentioned was written. It deserves to be recorded of him, on the authority of the Rev. Dr. Burgh, who was at Venice in 1792, where Pacchierotti resided, that he sent, without ostentation, and with the greatest humility, a purse of one hundred sequins to an English lady, of whose distresses he accidentally heard, as a small token of gratitude to a nation by whom he had been treated with kindness and liberality. He suffered much by the revolution in Italy.

† Burney's History IV. 526.

‡ Ditto, IV. 681.

1789, together with Miss Cantelo and Mr. Harrison ; and with them, aided 1789, by the Ashleys, Sperati the violoncello player, Sale, and the boys of the Chapel Royal, &c., visited the northern counties, giving morning and evening performances, and imparting a portion of that flame which had been kindled in the metropolis. At Hull, the audience is said to have been exceeded only by those in the Abbey, and at Worcester ; there were also meetings at Manchester, Winchester, and Salisbury, and probably several others in the southern counties. Perhaps the severe indisposition with which the King was afflicted, might be one principal cause why this year passed away like the last without any greater festival being held in the Capital, than a concert at the Pantheon. In the following year, 1790. however, it was renewed, and honoured as before, by the attendance of their Majesties, on the first and fourth days. Two thousand two hundred persons are said to have been present on the first day, and the band was announced as being more numerous than on any former occasion. The meeting at Gloucester,—at which Miss Parke, whose acquirements in science, languages, and literature, reflect honour on the profession from which she has now retired, first appeared in public,—was also honoured by the attendance of the late and present Royal Dukes, who derive their title from that ancient city ; and the Birmingham Festival, held according to the plan laid down three years before, produced a sum not far short of £1000. for the Hospital above the expenses, which amounted to about £1000. more. The other principal meetings of the year were those at Winchester, Manchester, Liverpool, and at Leeds, for the benefit of the Infirmary, which does not appear to have been productive.

In 1791 the grand Musical Festival, which originated in the Commemoration of Handel in 1784, and, after being curtailed in 1788 and 1789, was revived, as has just been mentioned, was held for the sixth and last 1791.

time.* It was, as in former years, honoured with the presence of their Majesties ; but, whether the public appetite had become satiated from too frequent repetition, or whether any other causes, of which we have not an accurate account, may be assigned for it ;—the fact is, that there were no more of these meetings for the musical historian to record. Perhaps we need not seek any further explanation than what is mentioned in the journals of the day, as to the audience being less numerous than on former occasions. Yet the attractions of novelty were not forgotten ; several pieces of great merit being announced, which had not been performed before, among which are “ *Waft her angels,*” “ *In sweetest harmony,*” and “ *Fallen is the foe ;*” and some interest must have been excited by that which was evinced by the King, who commanded the repetition of the *Coronation Anthem*, and the unequalled Chorus “ *For unto us a child is born.*” The band likewise had been progressively increased from 526 to 1067, above double the numerical strength of the first attempt, though certainly not with altogether efficient performers, as we are assured by a competent judge who was pre-

* At this last Abbey Meeting, there was present one auditor, of all men the most capable of appreciating its excellence, the immortal Haydn, then on his first visit to this country ; and from it he derived a confirmation of that deep reverence for the mighty genius of Handel, which, to the honour no less of his candid modesty than of his judgment, he was ever prone to avow. The study of Handel fixed his ecclesiastical style, and imparted grandeur and majesty to his ideas, previous to which his early Oratorios do not rank high. His biographer observes, that, if he had never studied Handel, he would never have written the *Creation*. He once said, on hearing the *Messiah*, at Prince Schwartzburg’s, “ This man is the father of us all ;” and what an inspiring effect must its performance, by a *thousand* voices and instruments, have produced on the mind of such a hearer. The selections this year were chiefly from *Israel in Egypt*, but Mara did not sing, owing to alleged indisposition.—Let the opinion of Mozart be here fitly placed by the side of that of Haydn : “ Handel knew best what was capable of producing a great effect ; when he chose, he could strike like a thunderbolt.” It is delightful to have to record sentiments, so honourable to the best feelings of our nature, as these.

sent ; and the expenses must have been too great for an *annual* meeting to sustain : this also was at a time when the minds of men were agitated to an unexampled degree by the opening scenes in the political world, which soon left them but little leisure to cultivate the peaceful delights arising from choral music. The lesson, however, will not have been wholly in vain, if the promoters of similar undertakings learn from thence, to avoid falling into the error of yielding too easily to the gratification of the public wish, without fully considering the future probable results. Had the Abbey Meetings been made *triennial* from the first, a lasting source of pleasure and of profit would doubtless have been obtained, and we might not so long have had to lament the want of a national established Academy of Music. Ever since this period, London has presented but comparatively few opportunities of hearing good choral music, for, independently of the real character of the *sacred* performances, styled Oratorios, at the Theatres, the places themselves are necessarily devoid of those associations which are essentially requisite to a heartfelt perception of the beauties, and an impressive sense of the grandeur, of sacred song.

As these magnificent performances have always formed a subject of interest to the musician, and were much adverted to on the occasion of the Yorkshire Festival, it has been deemed proper to give this succinct account of their rise and termination. Dr. Burney's work, descriptive of the first, is ample authority for it, but no satisfactory notice of the subsequent meetings has occurred to the writer ; and in the article " Commemoration " in Dr. Rees's Cyclopædia, none whatever is taken of those in 1790 and 1791, whilst the reader is left to infer that they are still continued. It is indeed there said, that they scarcely need being mentioned for the information of the *present* race ; yet, in a few more years, the particulars would be forgotten, unless rescued from oblivion before that race has wholly finished its des-

tined course ; and as one generation passed away from the death of Handel, in 1759, to the last Abbey meeting, in 1791, so, it may be remarked, has a second equal period of thirty-two years elapsed between the latter, and the Yorkshire Festival, planned on a similar though not equally extensive scale, in 1823. Such information, therefore, as has been obtained by consulting the public journals, and a few books of the performances, as to the numbers of the band, the expenses, and profits, &c., will be found preserved in the Appendix.

The year 1791 is also deserving of some remembrance, on account of a meeting of considerable extent which was held in the Cathedral of York, and which was the only one of the kind that ever took place within its venerable walls, until the present year. It may be permitted, as matter of local interest, and for the sake of comparison, to go into a short detail respecting it, although it be rather beyond the limits laid down for our hasty sketch, as it was not undertaken for the benefit of any charitable institutions ; the time not being yet arrived for imitating the example, already afforded by the metropolis and a few other great towns. Besides the name of His Royal Highness the Prince of Wales, the list of patrons presents those of three of the nobility, eight baronets, and seventeen of the clergy and gentry, including the Earl Fitzwilliam, Sir George Armytage, Bart. High Sheriff of the County, and Sir W. M. Milner, Bart. and R. S. Milnes, Esq., Members for the City of York.* The music consisted of the *Messiah*,

* The survivors of this list at the late Festival, are the following, those of whom marked * were also Patrons on that occasion.

* The Earl Fitzwilliam.

* Sir George Armytage, Bart.

Sir Thomas Frankland, Bart.

Benjamin Brooksbank, Esq.

* William Danby, Esq.

* Robert Denison, Esq.

John Wharton, Esq., M. P.

Thomas Wilson, Esq., Lord Mayor.

on Wednesday, the 17th of August, with grand selections on the 16th and 18th, wholly from the works of Handel, in which were introduced the overtures to the *Occasional*, *Esther*, and *Saul*, the fifth Grand and second Hautboy concertos. On the Monday and Thursday evenings, there were miscellaneous concerts in the Great Assembly Room, which were attended by above 800 persons; and on the Tuesday, a ball. The principal vocal performers were Madame Mara, Mrs. Crouch, Mrs. Hudson, Messrs. Harrison, Kelly, and Meredith;* and the instrumental, Messrs. Ashley and Sons, Fischer, Patria, Flack, Boyce, and Mahon, under the direction of Mr. Ashley, and Mr. M. Camidge, the son and present worthy successor of the then Organist. The total number of performers was about one hundred, and the greatest attendance, 1800 persons. The price of admission to the whole was a guinea and a half—singly, the choir, eight shillings, the side galleries and the evening concerts five shillings. This meeting took place in the choir, and was held by permission of Dr. Fountayne, who filled the high station of Dean of York from 1747 to 1802, a period of fifty-five years. It fully answered to the Conductors in a pecuniary point of view, but the band does not seem to have been at all adequate to the size of the building.†—

* Mr. Meredith's talents as a bass-singer, are still well remembered by many in the northern counties, where he was greatly esteemed. His tone was affecting, and his power very great; but in figure and features there was a roughness, which, added to his fears, rendered his only attempt before a London audience quite a failure. His voice was a real bass, a species which almost seems in a fair way to become extinct. He died at Wrexham, about the beginning of 1810.

† The late excellent Mr. Hey of Leeds, of whom his biographer remarks, that "no small portion of his pleasure on hearing music, (of which, he was both a great lover and a temperate enjoyer,) seemed to arise from an admiration of the beneficence of God to his creatures in constituting them susceptible of so great, yet so innocent a gratification," says, in a letter of this date; "I only went one day, at York, to hear the *Messiah*. I expected that the soft echoes which are in the Minster, from its loftiness and fine arches, would have helped the sound much, but I was disappointed. The Choruses were much too thin

Chester this year appears to have taken the lead among the country meetings, there being one for the benefit of the public charities of that city, also in August, which lasted four days; and her English rival, Mrs. Billington, having resigned her engagement, Madame Mara took her place at Worcester, aided by another of our country-women, Miss Poole, now Mrs. Dickons, then first rising into the public notice.

It has been already stated, that the grand metropolitan festivals were not continued after 1791, and that the attendance of the public gradually ceased to be commensurate with their extended scale; indeed at no time do the numbers present appear to have exceeded those assembled at many subsequent provincial meetings. But, although the Abbey was no longer the scene of these performances, an annual one, upon a smaller scale, in the neighbouring church of St. Margaret, which had been used for the benefit of the Westminster Hospital previous to 1784, was suggested by His Majesty for that of the Musical fund.* On the 31st of May, 1792, the *Messiah* was accordingly performed with a select band of 300 musicians, led by Mr. Cramer. Dr. Arnold presided at the harpsichord, and Dr. Dupuis at the organ, which was built by Avery for the occasion. The price of tickets,

for the size of the place, I got nearer the Orchestra at the end of the first part, and heard the two succeeding ones with more satisfaction." Pearson's *Life of William Hey, Esq. F.R.S.* 8vo. 1822, p. 112.

* On the occasion of this change, Peter Pindar's *Tears of St. Margaret*, and *Odes of Condolence to the Directors*, were sent forth to amuse the town. Dr. Wolcot's coarse satires can be but very slender authority for facts; but in the preface he states, that complaints of ignorance, partiality, and profusion, had, together with their quarrels with the principal performers, brought the directors into unpopularity; and having imprudently made a public declaration, without his Majesty's consent, that there was an end of Abbey Commemorations, the King resolved, that they should have no interference with the Oratorio at St. Margaret's. Works, vol. III. p. 77. Certain it is, that even Mr. Bates ceased to preside, both here and at the Antient Music, for a year or two about this time. Besides the Directors before mentioned, the Duke of Leeds and Lord Grey de Wilton were added to the list before 1787.

which had been a guinea to each performance, and half a guinea to each rehearsal of the eight preceding years, was proportionally reduced to a guinea for admission to them both. At this meeting, the rising talents of Mr. Bartleman, whose name occurs as a *soprano* at Gloucester, in 1784, and who made his first appearance as a bass-singer at the Abbey in 1790, began to attract the attention of the public; he was engaged at Hereford in the autumn, and from that time to his death, in 1821, it is almost superfluous to add, that he continued to sustain the first place in their esteem.*

A repetition of this single performance took place in 1793 and 1794, and, we believe, also in 1795, when, from some cause or other, the scene

* It would be impossible to enter into any satisfactory statement of this great singer's merits and defects in our necessarily limited space. Happily, musicians now possess more than one reservoir, into which conflicting opinions may be poured, from which the truth may be elicited. There are copious remarks on Mr. Bartleman's style, and its effects, in the *Musical Magazine*, chiefly the 1st volume for 1818; and also in the *London Magazine*, vols. 2 and 3, 1820, and 1821; to the latter of which we are indebted for the following brief account. "He was a scientific and erudite musician, and as a bass-singer has raised the art of expression to a higher pitch than any of his predecessors. He revived the music of Purcell, and supported the school of Handel, indeed the antient schools generally, with a degree of energy, purity, and effect, for which the musical world may now long look in vain. With this imaginative and energetic singer, the traditionary manner of such things as Purcell's '*Let the dreadful engines*,' *The Frost scene*, &c., will, we apprehend, be entirely lost. His voice had power and richness, yet these were joined with a lightness that is seldom met with in singing.—His style was strictly English, both in the formation of his tone, and in his elocution, which was highly animated, and full of effective transitions. The test of his peculiar excellence appears to be, that no one has succeeded in following or imitating his manner; nor, indeed, has he left behind him, any successor sufficiently strong, by many, many degrees, to buckle on his armour. In private life, Mr. B. was refined and informed, lively in conversation, and enthusiastically fond of his art." He died on Sunday, April the 15th, 1821, after a painful illness of several years, universally esteemed and lamented; and his very curious and valuable collection of musical works, scores, &c., was dispersed in February, 1822, the sale occupying nine days. It would have formed a noble foundation for a Library attached to the Royal Academy of Music.

was again changed, and for two years more it was removed to Whitehall-chapel, where the profits became so miserably small, that they amounted at last to only *five pounds*, after all the expenses were paid. Upon the accounts being laid, as was customary, before the Royal Patron, he expressed great surprize; and on being told, that the preparations for his reception formed a principal item of the expenditure, his Majesty, with true benevolence, inquired if he could assist the fund in any other way. Being then informed, that his attendance at an evening concert would answer his gracious intentions, the King assented, and proposed one on the plan of the Antient Music, which took place accordingly; and ever since that time the performers engaged at those concerts are required to assist at the rehearsal and performance of the *Messiah*. To this circumstance the public are indebted for the annual exhibition of that Oratorio, as mentioned at p. 20, where the traditional style of its great author's music is handed down with as much purity and precision, as any thing in its nature so evanescent as sound can possibly be; and thus gradually declined in rank and interest, and ultimately sank into a single annual Oratorio concert, the extensive meetings which originated in the Commemoration of Handel in 1784; of which we shall take our leave with the following lines from a poem in celebration of that event.

Not massy piles of monumental stone
His memory claims, but numbers like his own;
Hence form'd the Monarch his resolve, to raise
The noble shrine of everlasting praise.*

* The Commemoration of Handel, &c., by John Ring. 8vo. 2d edit. 1819.—The Commemoration also gave rise to another work of a different kind. In 1786, the Rev. John Newton published two volumes of sermons, entitled, *The Messiah*, preached in the two preceding years, in consequence of the conversation having in almost every company been turned to the Oratorio of that name, on the several sub-

Since the year 1791, the Hospital charities of London do not appear to have received much pecuniary aid from music. Besides those for the Foundling, which ceased in 1777, and for the Westminster up to 1784, there had been, previous to 1771, an annual benefit for the Brownlow Street Lying-In Hospital, and the Lock had also derived some advantage from a similar source. We have thus traced the application of the tuneful art directly to the purposes of benevolence, from before the introduction of the Oratorio, in the Metropolis and at the old established meeting of the Three Choirs ; and we have seen the master-piece of Handel's genius carried into our own county by his reviver Joah Bates, for the musical object of aiding the erection of their favourite instrument, ⁱⁿ ~~about~~ 1766. The next trace of the progress of the Oratorio northward, which occurs, is on the opening of the organ, built by Snetzler, at Beverley Minster, in 1769; and in the same year, shortly after the establishment of the Leeds Infirmary, which took place in 1767, is most probably to be found the first instance in Yorkshire, of its being made subservient to the claims of charity and humanity, upwards of £53. being raised by an Oratorio for the benefit of that Institution : indeed there can be no doubt that this ranks among the earliest occurrences of the kind in the North of England.

The reader will be prepared to expect, in future, to find the provincial meetings increase both in number and consequence. If, in 1770, music had never before been "in such high estimation, or so well understood,"—

lime and interesting passages of Scripture, which are the basis of that admired composition ; the setting of which to music he did not approve in a religious point of view.

Since the preceding sheets were printed off, the *Ode on Handel*, written by the Rev. Dr. Scott, and composed by Dr. Cooke, for a double choir of eight voices, has occurred to recollection. It was performed at the Commemoration dinner, which was held on the 26th of May, 1785, and is still occasionally revived, as it was for the benefit of the afflicted daughter of the late Mr. Goss, in 1817, with a triple choir.

if it be true, that "people accustomed to bad music may be pleased with it, but those who have been long used to good music and performers, *cannot*;"* it follows, of course, that the taste of the English public must have been prodigiously cultivated and improved by the opportunities afforded them between 1783 and 1793; and this fact will be abundantly evident from a view of the progress of concert entertainments during this period. To mention all the local festivals henceforth would be next to impossible, neither would it serve any useful purpose to particularize more than those which have had some effect in spreading the empire of sweet sounds; and of these the contemporary notices are so slight and desultory that little of a satisfactory nature can be extracted from them, until of late years, when the interest excited among their local patrons, and the change in their mode of management by committees for charitable purposes, have produced a corresponding alteration in recording their history. It may surprize many to learn, that no notice is taken in the Annual Register of the Abbey Meetings, and but very little in the other publications of the day.

Reverting back to 1792, we find Madame Mara and Miss Poole, with the Ashleys, who for many years regularly traversed the distant counties on a similar plan, again visiting the North, when the General Infirmary at Hull, established in 1782, received upwards of £52. from a series of performances under the immediate patronage of its President, the Earl Fitzwilliam. Besides meetings at Winchester, Manchester, and Cambridge, the presentation of the magnificent organ, built by Green, to the Cathedral of Salisbury, by his late Majesty, was celebrated by a festival in August, on

* Burney's French and Italian Tour. p. 3.—p. 136.

an extensive scale. In 1793, owing to the destruction of the theatre by 1793. fire, the Birmingham intended meeting could not be held, to the great loss of the General Hospital at that place, which had begun to derive a considerable portion of its funds from that source. At Gloucester, we are presented with the names of Mr. François Cramer, as principal second to his father, and of Mr. Lindley, who had already become distinguished at some of the preceding meetings, as principal violoncello; and at Worcester, in 1794, with that of Mr. Holmes,* so long unrivalled in his pure and mellow 1794. tones on the bassoon, for the first time at the anniversaries of those choirs. A meeting at Winchester, half of the profits of which were given to the widows and orphans of the seamen who fell in Lord Howe's engagement on the 1st of June, and others at Derby, &c., about 1795, bring us to the renewal of the Birmingham festival, for the fifth time, in 1796, upon nearly the same 1796. scale of extent and profit as the two preceding; since which, their recurrence every third year has been uninterrupted. About this time, musical performances of this nature received a great accession of strength in Mr. Braham, already highly popular in the operatic branches of his profession, and one of whose peculiar merits it has been, to adapt his style to the place in which he exercises his talents, whatever may be alleged against his condescension, at times, to the taste of inferior applauders. He was engaged at the Gloucester meeting this year for the first time.

As early as 1786, and for the three following years, Oratorios had been held at Sheffield, where choral music has long been cultivated, for the be-

* This gentleman, whose services were in general requisition for many years, and for whose place, the continent, with all its advantages in wind instruments, has not sent us a candidate superior to Mackintosh, died suddenly in 1820. "*Softly rise*," and "*Angel of life*," are two songs in which his instrument was always effective; and it was only a few months after his loss, that the grave likewise closed both upon the singer and the composer of the latter of these beautiful and truly English compositions.

nefit of the public schools, which produced £341. In 1792, the General Infirmary of that town was established, the most recent in point of time of the four kindred institutions which shared the proceeds of the late 1797. Yorkshire Festival; and in October, 1797, nearly £307. were raised by a musical performance in its behalf, at which most of those whom we have just mentioned, Mara, Meredith, Cramer, Lindley, Holmes, &c., were pre- 1798. sent. The next year had nearly witnessed the interruption of the harmonious meeting of the Three Choirs, now venerable from the lapse of three quarters of a century, which the last year has seen completed. It appears, that the responsibility attached to the office of Steward had become so formidable, from the heavy losses incurred by the increasing expenses, particularly at Hereford, that no gentlemen could be found to undertake it; and the idea of continuing the meetings, at least at that city, was wholly abandoned; a subscription for the charitable purposes being proposed by the Dean and Chapter in their stead. But, "the event proved the importance of its handmaid, Music, in promoting the work of Charity. The subscription was unproductive."* The Duke of Norfolk, having assembled a large party of the most eminent performers at Hom-Lacy, among whom were Madame Banti, Signors Rovedino and Morelli, Mr. and Mrs. Harrison, Mr. Dignum; Messrs. Cramer, Ashley, Lindley, Bossi, Smart, and Dragonetti,—the whole of them, at his Grace's suggestion, to the lasting honour of their profession, offered their gratuitous services to the charity. But, at a numerous meeting of the county gentlemen, their spirit having been roused, it was resolved to hold the festival as usual; and, on the proposal of the Duke, to lighten the expense, by increasing the number of the Stewards to six in future, which custom still continues. The names of

* Lysons's History, p. 238.

Mrs. Ashe, Mr. W. Knyvett, and of Mr. Hyde, as a performer on the trumpet, are first made prominent in musical annals about the year 1799, when the Birmingham festival was held for the sixth time, with an increased profit of near £600. to the Charity.

Ever since the first Commemoration of Handel, the practice of performing selections had gradually been encroaching upon that of entire Oratorios, a subject of great regret to the admirers of the old school, who lamented the loss of dramatic unity, whilst the craving appetite for novelty of another class was gratified thereby. Except the *Messiah*, and occasionally *Samson*, and *Judas Maccabeus*, few or none of Handel's Oratorios have, of late years, been presented entire: *Israel in Egypt* was, indeed, not long ago strongly got up by Sir George Smart, at the Lent Oratorios, but the public demand for lighter selections caused it to be soon laid aside; and even the *Messiah* itself, the integrity of which was formerly considered almost sacred, has at last, under the foreign management of these performances of *Antient and Modern Music*, as they are now more properly styled, been doomed to undergo a like sacrilegious dismemberment.* The

* This opportunity of noticing the following remarkable testimony to the genius of Handel, which only was wanting to complete that previously given in the note at p. 46, must not be omitted; No. 13 of the Harmonicon, which contains "*A Day with Beethoven*," having only fallen in our way as this sheet was passing through the press. Whether Handel has or has not been "prodigiously overrated," and the bigoted feeling in his favour be or be not subsiding; whether some of his peculiarities arise from "poverty of invention" though he be "occasionally sublime," as has been recently asserted, are fair subjects of discussion; and the genuine opinions of Haydn, Mozart, and Beethoven, may, perhaps, go as far as those assertions, with some, towards settling a point of taste, not in itself susceptible of mathematical demonstration. There may also be such a thing as bigotry against Handel, as well as for him; which may condemn the overture to *Esther* to "pass for an imitative attempt at an angry duck in soliloquy;" but when we hear of "declining numbers," and remember the *Messiah* at York, and are told that it "may be a rallying point for the vulgar in London, and for all the country psalmodists within ten miles of

close of the century, however, presented a rising star, or rather sun, in the musical horizon, in the admirable *Creation* of Haydn, which, after 1800. being brought out in 1798, at Vienna, was published in score in 1800,* and performed in that year at Worcester; when Mr. F. Cramer, succeeding to the situation of his father,† and inheriting his talents, his taste, and

Gloucester, Worcester, &c.," it is not necessary to have recourse to such gigantic weapons for the combat as the following: "In the whole course of our table-talk, there was nothing so interesting as what he (Beethoven) said about Handel. I sat close by him, and heard him assert very distinctly, in German, 'Handel is the greatest composer that ever lived.' I cannot describe to you with what pathos, and, I am inclined to say, with what sublimity of language, he spoke of the *Messiah* of this immortal genius. Every one of us was moved, when he said, 'I would uncover my head, and kneel down on his tomb.' H. and I tried repeatedly to turn the conversation to Mozart, but without effect; I only heard him say, 'In a monarchy we know who is the first.'" It is but justice to Beethoven to add,—and it is also deserving of the attention of the numerous class of *exclusive* likers and dislikers,—that he is frequently inexhaustible in his praises of Mozart.—Dr. Burney has been affectedly pitied, for having *entered into an engagement to praise* every thing connected with Handel and the Commemoration, and his opinions are said not to deserve being seriously quoted; to which it need only be replied, that he repeated those opinions in his *History of Music*, and in the articles contributed to Rees's *Cyclopædia*, towards the close of his life, where illiberality itself cannot suppose any engagement to deceive. The tears which Haydn shed in the Abbey, may, with such writers, be deemed "decisive evidence" of his "good nature and modesty," rather than of his "judgment or opinion;" and they may equally disregard the testimony, that Dr. Callcott's "ardour for the study of vocal harmony received a fresh impulse from hearing the Commemoration of Handel. In common with all who had the good fortune to be present at that wonderful performance, he never failed to speak of it with rapture and astonishment."—Horsley's *Memoir of Dr. Callcott*, p. 3.

* His late Majesty has been said to have *exclusively* admired the music of Handel, which was not the case in the unqualified manner in which it is generally received. In the list of Subscribers to the score of the *Creation* there appear the names of the King and Queen of England, the Prince of Wales, and seven other female members of the Royal Family, whilst the whole number of foreigners of princely rank is only thirteen.

† Mr. William Cramer was a native of Mannheim, but was long settled in this country, where he married a second time. Besides his prominent station at the great music meetings, he for some time led the Opera band, in which he was succeeded by Viotti. He died October 5, 1799, leaving two sons, Mr. F.

his veneration for the old masters, led the band for the first time at that anniversary, at which the prices of admission were advanced to seven shillings and sixpence, and a revival of musical spirit seems to have taken place, there being a considerable surplus in this and several succeeding years. It may be presumed that this performance of the *Creation*, which had been brought out at Covent-Garden in the spring, was probably the first presentation of it to a provincial audience. It was repeated at Hereford in 1801, when Madame Mara took her leave of these meetings,* and at Gloucester in 1802, when

Cramer, the leader at the late Yorkshire festival, and Mr. J. B. Cramer, the piano-forte composer and performer, of whom there is an excellent portrait and memoir in the 1st vol. of the *Harmonicon*.

* Of this truly admirable singer, whose name necessarily occurs so frequently in a sketch of English Oratorios, at which for eighteen years she reigned almost supreme, there is a very copious life by Dr. Burney, in Rees's *Cyclopædia*; and a comparative view of her musical character, with those of Billington and Catalani, in the 1st vol. of the *Quarterly Musical Magazine*, to which having thus referred, we shall nevertheless trespass on the reader with an abridged notice of one, who is placed in the last named work "at the very topmost summit of her profession, because in majesty and simplicity, in grace, tenderness, and pathos, in the loftiest attributes of art, in the elements of the great style, she far transcended all her competitors in the list of fame." Madame Mara was born at Cassel, about 1750, and first visited England with her father, whose name was Schmeling, in 1760, when she performed on the violin at a concert along with other children, among whom was Cervetto, the violoncello player. To this early visit she was indebted for her comparatively correct pronunciation of our language. After returning to Germany, she laid aside the violin, following the advice of some English ladies, to whom we thus owe the cultivation of her voice. We find her singing at Leipsig, in 1769; and in 1771, at Berlin, where Dr. Burney saw her, to the astonishment even of those who had been in Italy, and heard Faustina and Cuzzoni, and to the overthrow of the prejudices of Frederic II., a professed amateur of music as well as of war, who declared, that "he should as soon expect pleasure from the neighing of his horse, as from a German singer." Her first impressions as an instrumentalist, for she excelled also on keyed instruments, naturally led her to difficult music and songs of agility, but her intonation was fixed by the incessant practice of plain notes; and, firm in founding the true principles of all vocal excellence on the pure enunciation of the scale, she was accustomed to ask, when rapidity of execution in a singer was commended, "can she sing six plain notes?" With great power of chest, she acquired, by like diligent practice, the faculty of uttering a free and uninterrupted

Mrs. Billington, having returned from Italy, re-appeared in her place, with increased popularity, before an assemblage of nearly 1500 persons. After another trial at Worcester in 1803, this sublime production of modern genius likewise yielded to the same fate of curtailment, and has not often been performed entire since it lost the charm of novelty, the last part being now most frequently omitted.

tone, while using the most violent exercise. Her divisions were always full of meaning, and her execution had more of expression than that of her successors; indeed Mrs. Billington declared, that she considered it "superior to her own, in genuine effect, though not in extent, compass, rapidity, and complication." If, perhaps, the style of her cadences had little novelty, and her general taste seems to have savoured more of instrumental than of vocal perfection; she also, doubtless, owed much to the study of the violin, in her general knowledge of music, and her facility of reading difficulties at sight. Notwithstanding the strong expression of Mr. Bates, soon after her arrival, (p. 25), the public voice is united with Dr. Burney's, in the high opinion of her performance of Handel's music, especially in those inspired words and scarcely less inspired notes, "*I know that my Redeemer liveth;*" on which, and such airs as "*Farewell, ye limpid springs,*" &c., her fame is principally built. After encountering great difficulties in quitting Prussia, where she was imprisoned for the attempt, she at length reached England early in 1784, and sung for six nights at the Pantheon, with indifferent success, until the Commemoration took place. In 1786, she appeared at the Opera; and, at the close of a long career, during which she visited Venice at the Carnival, and the continent several times, quitted this country, after a concert on the 3d of June, 1802, in which she and Mrs. Billington sang a duet, composed expressly for the display of their extraordinary talents. She returned to Berlin, where she was heard with unabated delight, and subsequently fixed her residence at Moscow, whence she was driven by the conflagration in 1812, with severe loss. In the winter of 1819, this once eminent singer, then about 70 years of age, revisited London, determined once more to appear before that public which had so long and so highly admired her. This painful exhibition, as of course it proved, of what once was Mara, took place on the 16th of March, 1820, before a thin audience. Signora Galli made a similar mistaken attempt in 1797, at the age of 74, by singing "*Return O God of Hosts!*" composed for her by Handel in 1742; but Mara cautiously contented herself without venturing on her former ground of triumph. More it is unnecessary to say, than that she bowed to the decision of the public, hoping that the receipts of one night would not be thought an unpardonable exaction for an old servant. Vide Q. M. Review, v. II. p. 379. Of her present situation we are ignorant.

Between the Birmingham meetings in 1802 and 1805, at each of which 1805.
the gross receipts were about £4000., and the profits for the charity nearly
£2300., being by far the largest sum ever before raised in that way out of
the metropolis, none others of much importance seem to have been held. 1806.
In this latter year, Liverpool, since distinguished for its spirit in music, as
in other liberal pursuits, appears first to have undertaken a festival on a
scale commensurate with its opulence, at which Messrs. Weichsell and
Yaniewicz headed the instrumental, and Mrs. Billington, Messrs. Har-
rison, Knyvett, and Bartleman, the vocal corps: and in the following year the 1806.
neighbouring city of Chester also witnessed an extensive one, under the patron-
age of Bishop Majendie, and twenty-six other persons of distinction, at the head
of whom stands the name of his Royal Highness the Duke of Gloucester, then
residing, we believe, in a military capacity in that district, as President.
A meeting at Sheffield this year produced £306 for the Infirmary, since which,
the Charities of that town, notwithstanding its choral strength, have not
benefited in a similar way, otherwise than by concerts on a smaller scale.
In 1807 there was another at Hull, at which we find the rising name of 1807.
Mr. Vaughan,* who had sung at Gloucester, in 1805,—being his only visit,

* This gentleman, who has now for nearly twenty years enjoyed an increasing share of the public esteem, is a native of Norwich, and received his musical instruction in the Cathedral choir of that city under Dr. Beckwith. He was deprived of his parents when very young, his father dying during the performance of a concert for his benefit; but his engaging manners and promising talents soon raised him up many friends. He subsequently became a member of the choir at Windsor, and is now one of the gentlemen of the Chapels Royal and a lay-clerk of St. Paul's and Westminster Abbey. In 1813, Mr. Vaughan was first engaged at the Concerts of Antient Music, having previously become highly popular at the Vocal Concerts; and in him, with Mr. W. Knyvett, since the death of Messrs. Harrison and Bartleman, centres the representation of a line of English art, which is too evidently on the decline, notwithstanding the recent endeavours to revive it. He may also be too surely considered as the last male depository of the traditionary style of sacred music, the loss of whom will do more to hasten the exclusion of Handel, than a thousand

we believe, to the North, previous to the York meeting,—with those of Mrs. Dickons, Messrs. Goss, Bartleman, &c.

The musical fame and charitable profits of the Birmingham festival continued to increase together; the gross receipts, at its ninth recurrence, being about £5500.; a sum which, great as it was, has been exactly doubled after five more celebrations. At Worcester, in 1809, Mrs. Billington* took

Operas converted into Oratorios, backed by as many volumes of voluptuous criticism. Mr. Vaughan was engaged as principal tenor singer at the Yorkshire Festival, where, regarding his manner of opening the *Messiah* as decidedly superior to that of every other person, we must be permitted to regret, that unavoidable arrangements prevented that post from being allotted to him. Mr. V's voice is wholly a natural one; a genuine tenor, of a quality rather pure than brilliant or even sweet, and chastened by mature judgment; and, without pretending to discuss the comparative merits of living artists, we may say that, if by some he has been thought approaching to tameness, those who were present in York Minster will confess, that *there*, at least, there was no deficiency of vigour. He was heard with the greatest distinctness in that immense space, which is doubtless more attributable to the purity of his tone, and the correctness of his taste, than to mere physical force. There is a sublime simplicity and an unaffected pathos, combined with elegance, in his performance, which, in our opinion, place Mr. V. at the head of English ecclesiastical music, no less than of its legitimate offspring, the English glee; his divisions are clear and articulate, and in the graceful propriety of his ornaments, and the liquid quality of his shake, he assuredly ranks as the first orchestra singer of the day.

* The course of this first and chief of English vocalists, did not lie so much in the line of Oratorios, as that of some who have been already noticed. In sacred music, Madame Mara both preceded and surpassed her, and the history of her brilliant success must be sought for in the records of the Italian stage. Elizabeth Weichsell, was born in London, about the year 1765, as we can state on her own authority, although she is said, in the Annual Biography for 1820, to have fixed that event in 1769. Her father was a man of good descent in Germany, and acquired some note as a performer, chiefly on the clarionet. Her mother was the favourite pupil of J. C. Bach, before he came to this country, and was the first singer at his concerts, and at Vauxhall for many years. In 1769, they were both engaged at the Gloucester meeting. From her earliest youth, Miss Weichsell, was trained to music, and performed when only six years old, along with her brother, the present distinguished violinist, at a benefit for her mother, of whom she was soon afterwards deprived. In 1773, she played a concerto, and at the age of eleven, a composition of her own

her leave of the Three Choirs ; and, notwithstanding the entreaties of the directors of the Antient Concerts and of every other musical manager that

on the piano forte in public. Her principal master was the celebrated Schroeter, and, among many others of her father's friends, she also received some instruction from Mr. John Billington, a double-bass player in the Drury-lane band, whom she imprudently married at the age of sixteen, contrary to parental advice, and immediately accompanied to Dublin. In this city, though she had become a candidate for vocal fame two years before at Oxford, she commenced her theatrical career, with such success, that on her return to London in 1785, she was instantly engaged at Covent-Garden, for twelve nights, and received the command of his Majesty, who had seen her announced in *Love in a Village*, to appear two days before the fixed time. The result was, a renewal of her engagement at the rate of £1000. and two benefits, for the remainder of the season. She also made her appearance at the eighth of the Concerts of Antient Music, rather to the discomposure of Madame Mara, who had been first engaged there that year. During all this time, Mrs. Billington never relaxed from the most incessant and laborious efforts, to which she had been early inured, to ensure success. After receiving instructions from Mortellari, she hastened to Paris, at the close of the season, to profit by those of Sacchini, whose last pupil she was ; and on her return, besides assisting at various concerts and provincial meetings, she sang at the Abbey in 1786, and continued at the theatre until 1793. She then, in company with her husband and her brother, visited the continent on a private tour, during which, she was persuaded by Sir William Hamilton, to perform before the King and Queen of Naples, and by them to appear at the theatre San Carlo, which she did in the opera of *Inez di Castro*, composed for her by Bianchi, in May 1794. On the second night of her performance, Mr. Billington died suddenly of apoplexy, at the hotel of Dr. North, Bishop of Winchester ; and, an eruption of Mount Vesuvius taking place, which was attributed by the superstitious Neapolitans to the Saint's indignation at the performance of a *heretic*, she was not allowed to resume her post for some time. After this, she visited Milan, Venice, Rome, Florence, and all the principal cities of Italy, receiving the most rapturous applause ; Paesiello, Paer, and Himmel, successively composing expressly for the English Syren. By the irruption of the French army, Mrs. B. was a considerable sufferer, losing 20,000 *sequins*, which she had placed in the bank of Venice, but she became fascinated with one of its commissaries, M. de Felessent, and married him in 1798, purchasing an estate with the remainder of her property. Invitations pouring in from England, she returned home alone, and re-appeared as *Mandane* in *Artaxerxes*, at Covent-Garden, on the 3d of October, 1801 ; and was engaged at the Opera in 1802, and at nearly all the metropolitan and provincial concerts until 1809. During this period, she, at the earnest request of Madame Banti, performed once with her in Nasolini's Opera of *Merope*, when the stage was crowded with auditors ; and her acquiescence in the duet with Mara, was received by the latter with tears of delight,

knew her, retired at this time from professional life, (having enjoyed the post of honour undivided for just so many years as she had yielded it to Madame Mara), in the full possession of her transcendant powers, which she was induced to exert only once more in public, for the benefit of a charity at Whitehall, in the presence of the Queen, the Prince Regent, and others of the Royal Family. We do not know precisely when Madame Catalani,*

Mrs. B's receipts are said to have several times amounted to £10,000. a year, and she had once realized above £60,000.; with these means, she made her aged father's latter days comfortable under her roof; but it is not our place here to follow her into the luxurious retirement of Hammersmith, where she gave many splendid entertainments to great personages: happy would it be, if, in recording the triumphs of art, we could always contemplate the artist with unmingled satisfaction. After a separation of sixteen years, M. Felessent came to England in 1817, and she soon quitted it with him, for their estate of St. Artien, near Venice, where she died, after a week's illness, on the 25th of August, 1818. We have reason to believe, that her ready compliance with her husband's request to visit the continent, and the arrangements which she made, though contrary to the advice of her friends, arose from a strongly awakened sense of duty, the result of which placed her remaining property of about £20,000. in his hands.

Mrs. Billington's compass of voice was greater than either Mara's or Catalani's, being three octaves from A to A in altissimo; the high notes were exquisitely beautiful. Sir Joshua Reynolds painted her as St. Cecilia, a companion to Mrs. Siddons, as the tragic muse, but there is little in her Oratorio performances that has left a durable impression. She most excelled in amatory expression, and was rather prone to indulge in a taste for embellishment, according to the Italian school, in which her style was formed. Her science was of the highest order, her tone sweet, rather than full or rich, and she is said scarcely ever to have sung out of tune. Like Mara, she doubtless owed, in some degree, her brilliancy and true intonation to the study and practice with the violin, which she enjoyed under her brother, Mr. Charles Weichsell.

* To enter into a laboured analysis, or a formal comparative examination, of the talents of the highly gifted lady, who is here introduced in the course of our narrative, would be obviously to transgress the limits of a note; could it even be supposed, that any opinions, which might be therein expressed, would be deemed worthy of attention by readers, who possess ample means of forming them for themselves, according to their respective tastes and judgments. Nevertheless, the subject is too copious and too interesting for a satisfactory notice of it to be short, without appearing dogmatical; the living object of so much observation, admiration, and discussion, whose fame has filled all mouths, and been repeated in

whose brilliant appearance in the operatic department took place on the 13th of December, 1806, first became a candidate for fame in the line of

all ears, by writers of almost every class, must needs be sufficiently important to demand no common powers of discriminative criticism. We shall not, therefore, presume to speak as if *ex cathedra* on points that have been warmly contested, and are even *adhuc sub judice*: probably, indeed, the usual fate of mediators might follow any attempt to reconcile the exclusive admirer of the Handelian school, and the warm partizan of the Italian opera, by professing, however sincerely, to derive pleasure from them both, though differing greatly in kind, and somewhat in degree. Of the professional life of Madame Catalani, the public will soon be presented with an account, drawn up under her own inspection; and reference has already been made to an elaborate investigation of her claims as an artist, to which may be added, a spirited sketch in No. 3 of Knight's Quarterly Magazine. Agreeing generally with these, it would be as easy to transcribe what is there judiciously and elegantly expressed, as it would be difficult to present the reader, in this age of periodical gleanings, with any thing original on a matter of such public notoriety and discussion.

Madame Angelica Catalani was born at Sinigaglia, in the Roman States, in 1780, and educated at the convent of Gubio, which she quitted at the age of fourteen, but not before her wonderful powers of voice had excited so much envy and jealousy among the sisterhood, in spite of their renunciation of all worldly passions, that she was prohibited from singing in the church. She soon appeared on the operatic stage, the only avenue to musical fame among our continental neighbours, and sang successively at Venice, Milan, Florence, and Rome. We believe her principal instructor was Marchesi, and there now lie before us several books of the season 1798 at Leghorn, in which her name occurs along with those of Crivelli, Marchesi, Mrs. Billington, &c. She was then invited to Lisbon, and remained there four years, with a salary of 24,000 *crusados*; proceeding thence to Madrid, she was flatteringly received by the Queen, and realized above 3000 guineas at one concert in that city: we believe it was during her stay in the Peninsula, that she was married to M. de Valabregue, who was attached to the army of General Junot. Madame C. next paid a visit to the Eldorado of England in 1806, and made a brilliant *debut* in the opera of *Semiramide*, composed for her by Portogallo, whose music had been first introduced by Mrs. Billington in 1803. After astonishing all hearers by the grandeur and power of her voice in the serious opera, she equally fascinated them, the following year, by her inimitable performance of the comic, in Meyer's *Il Fanatico per la musica*, in which Mrs. Billington had greatly excelled. In 1809, she gave a series of concerts, having seceded from the Opera, to which, however, she returned in March, 1810; she sang also at the Lent Oratorios, and at the Concerts of Antient Music this season, on the retirement of Mrs. Billington. This engagement she

English sacred music, to which her imperfect knowledge of our language, no less than her style and conception, then, at least almost purely theatrical,

retained, with a slight interruption, until 1814, during which period, Piccini's *La buona figliuola* was revived, after a lapse of nearly forty years, for her benefit, when an unbounded tribute was paid to her private character, in her personation of the heroine, the Pamela of the Opera stage. Paesello's *Elfrida*, Martini's *Enrico IV.* and Paer's *Camilla* were also brought forward; and, for the benefit of the Scottish Hospital, Mozart's *Nozze di Figaro*, on the 18th of June, 1812, in which she was supported by Mrs. Dickons, Tramezzani, Naldi, &c. Some others of Mozart's operas were first produced about this time, chiefly by the exertions of Madame Bertinotti, after whose departure, the compositions of Pucitta, &c., were substituted, with little attraction, but what they were invested with by the execution of Madame Catalani. At length, after having visited the provinces, Scotland, and Ireland, and participated in the splendours of the season of 1814, Madame C. quitted England, where she is computed to have realized £50,000., and made the tour of Europe, during which she was received with a marked respect, probably never before experienced by a public singer. From the King of Prussia, she received a complimentary autograph letter, and the medal of the Academy. The Emperor of Austria presented her with a superb ornament, and the magistracy of Vienna, to evince their sense of her benevolence towards their charitable institutions, struck a medal in her honour. At St. Petersburg, where she sung in the Exchange, before an audience of about 5000 persons, she realized 15,000 guineas in four months, and received rich presents from the Emperor and Empress on her departure. These certainly are honours which elevate the art, whilst they dignify the individual, and that the object of them should even afford some occasion for the charge of vanity on the score of possessing such talents, and of the homage paid to them, cannot be thought surprizing; at the same time that injudicious friends will perhaps be found to put forth claims that provoke contradiction. At Paris, her undertaking the Italian theatre does not appear to have been satisfactory either to herself or the inhabitants of that gay city.—High in her estimation of the value of her services, Madame C. has unquestionably shewn the most liberal feelings on many occasions, in the returns which she has made both to charities and to professors, as in the instance of Mr. Loder's concert at Bath. In 1821, this extraordinary singer revisited England, and immediately gave a concert at the Argyll Rooms, on the 16th of July, which was splendidly patronised, five members of the Royal Family being present. In 1822, she undertook a series of concerts, which were attended by upwards of a thousand persons, the orchestra itself being crowded with auditors. In these she aimed at a greater variety of style than before, and introduced a splendid song of power, "*Della superba Roma*," by the Marquis Sampieri, which electrified the audience. She also executed the opening piece of the *Messiah*, "*Comfort ye, &c.*" in a manner, it must be allowed, more chaste

opposed considerable obstacles. Probably it was at the Lent Oratorios in 1810, in which year, also, her name appears at the head of a list of performers

and subdued, than could have been expected from her confirmed habits in a widely different branch of art:—she had, however, previously sung it at the *Antient Concerts*, in March, 1813.—After this, she again returned to the continent, and was present at Verona, during the congress in 1823, as a private individual. Being subsequently engaged at two of the great English Festivals, she spent some of the intermediate time in another visit to Dublin; and, after their termination, made an extensive musical tour in Scotland, and the North of England; since which she has again appeared on the opera-stage, probably for the last time, and given a series of *Concerts Spirituels*, in London. We must not, however, conclude this sketch of her brilliant career, without bearing testimony to the purity of her private conduct, amid scenes and temptations, where numbers would have made shipwreck of all but professional fame; and this duty is the more incumbent on us, since, in some recent biographies, not only is the art of music treated as if it were the sole business of every man's life, but all considerations of moral worth are made of no account in comparison with the excitation of a sense of voluptuous enjoyment. Madame Catalani has a family, consisting of two sons, the elder of whom was born just before her first visit to England, and a daughter, who is said to possess an hereditary talent for music.

Endowed with the most extraordinary natural gifts, the image of resistless power and overwhelming magnificence, the first notes of Madame Catalani's voice can never be forgotten by those who have heard it burst upon the astonished ear. With this voice,—extending in its most perfect state from G to F in *allissimo*, full, rich, and grand in its quality beyond previous conception, capable of being attenuated, or expanded into a volume of sound that pierced the loudest chorus,—she has borne down by force the barriers of criticism, and commanded the admiration of Europe. Nevertheless, it is we think incontestable, that Madame C. is a singer of execution rather than of expression; indeed it is scarcely possible that a person so peculiarly endowed should be otherwise: in the Italian, therefore, and not in sacred, drama, must we look for her brightest triumphs. That her exuberance of florid ornament has not a little dazzled the judgment of the public, and contributed to a declination from pure taste, we venture to express our belief, because it is impossible, but that so great an example should produce a corresponding effect. On similar grounds, we must protest against the transposition of tenor and bass songs, to please the fancy of any singer whatever, merely because they happen to be standard works of art. We are compelled likewise to agree with those who feel that the human voice divine is degraded by singing passages written for the flute or the violin; a perversion of the noblest ends of music which no talent can excuse, but which inferior imitators will, if not severely checked, soon push to an extent utterly subversive of all vocal excellence.—Madame C. has never shewn much predilection for the works of Mozart, neither has she, until very recently, selected many of Rossini's compositions for performance.—But the subject is inexhaustible,

engaged at a grand Festival, which we are now called upon to notice, as a principal link in the golden chain we are endeavouring to describe.

1810. Derby, the capital of a county, one district of which had given birth to Mr. Harrison and to Mr. Greateorex,* having possessed itself of an Infirmary,

and has, perhaps, been too long indulged in already. After all that reflection can suggest, or criticism descry, we are obliged to unite in confessing, that there is but ONE CATALANI, and to leave the final settlement of her claims to abler pens, and the calm judgment of a generation that shall survive to witness her successors.

* This gentleman, long eminent in the annals of English music,—if not altogether as a performer, yet as what is no less important, a conductor of performers,—demands our attention, as the individual to whose judgment and experience was intrusted the direction of the *Yorkshire Festival*. Quitting his native county in 1772, Mr. Greateorex removed to London, and became a pupil of Dr. Cooke, the instructor of so many ornaments of the English school, among whom may be enumerated Messrs. Knyvett and Bartleman, as vocal performers; Crosdill, as an instrumentalist; Spofforth, Rock, and R. Cooke, as composers; and Sir W. Parsons and the subject of this sketch, as masters and directors. In 1774, and the two following years, he was present at the oratorios which were held, during Christmas, at Hinchingsbrook, the seat of the Earl of Sandwich, where he formed an acquaintance with their able conductor, Mr. Joah Bates, under whom he enlisted at the establishment of the *Concerts of Antient Music* in 1776, thus early securing the most favourable opportunities of studying the works of the old school. In 1780 he became organist of the Cathedral of Carlisle, which was made a delightful residence by the society of Drs. Percy, C. Law, and Paley. Resigning this situation in 1784, Mr. G. paid a visit to Italy, where he studied vocal music under Santarelli, the master also of Mr. Clementi; and, after making the tour of its principal cities, returned to England in 1788. In 1793, he was appointed, without solicitation, conductor of the *Antient Concerts*, on the resignation of Mr. Bates, which post he has now held for above thirty years; he joined with Messrs. Harrison, Knyvett, and Bartleman, in reviving the *Vocal Concerts* in 1801, of which he has lately witnessed the extinction; and in 1819, succeeded Mr. Williams as organist of Westminster Abbey, thus enjoying the gratification of filling the situations of both his early friends, Dr. Cooke and Mr. Bates. Mr. G. has successfully cultivated the sciences of astronomy, mathematics, and natural history, and is a fellow of the Royal and Linnæan Societies. His name does not appear affixed to many musical publications, nor are we aware whether his most popular harmonized arrangements from the melodies of Arne, &c., are to be procured; very recently, indeed, he has published a selection of Psalm tunes, which was greatly wanted, but much of his leisure seems to have been directed to the arrangement and adaptation of the works of Marcello, Croft, Purcell, &c., with

on an enlarged and excellent plan, determined to follow the example of calling in music to its aid. A festival was accordingly planned and held this year, under the patronage of the nobility and gentry of that and the adjoining counties, of which the Duke of Devonshire was the President; the direction was entrusted, of course, to Mr. Greatorrex, and the list of performers embraced most of those of eminence in the profession whose names have been already mentioned, with the addition of Mrs. Bianchi * as principal second

additional instrumental parts, some of which were introduced in the York selection, as they have long been at other provincial meetings. Purcell's "*Hark! my Davidcar,*" and Handel's harpsichord lesson in E, are esteemed among the happiest efforts of his vocal and instrumental skill in this department. How many times Mr. G. has presided as conductor of the Birmingham triennial festival, we do not exactly know, but it is evident, that his early opportunities, improved by long experience of the constitution and capabilities of a band, must admirably qualify him for the superintendence of choral meetings. Such a situation is, indeed, replete with difficulties, and although Mr. G. may naturally be supposed to be partial to a branch of art which he has sedulously cultivated, even to some degree of indifference towards others, yet, where the fashion of the day has set as exclusively in the opposite direction, and English music and English performers have been unmeritedly put to one side, it has, nevertheless, been found necessary to have recourse to the sound judgment of an English conductor. Long may Mr. Greatorrex continue to fill that distinguished situation, with all the respect to which his acquirements so justly entitle him.

* It is with regret, that we find so few occasions of introducing the name of this very sound and accomplished singer, who, for some time previous to quitting her native country, was the best representative of the great and simple style, as delivered down by Mrs. Bates and Madame Mara; whilst her articulate delivery, and pure pronunciation of Italian, rendered her no less generally valuable in other departments of the art. In 1798, Madame Bianchi Lacy, then Miss Jackson, made her appearance at the Concerts of Antient Music, where she sang, with some interruptions, until 1814. She was soon united in marriage to Signor F. Bianchi, a composer, of whom it is praise enough to say, that Haydn used to keep a leaf of his works turned down for reference, to soothe his mind when disturbed. He was a native of Cremona, and composed no less than 58 operas, besides other pieces; he wrote for Pacchierotti and Marchesi, and produced the first opera both for Storace and for Billington, the latter of whom had a song allotted to her, which she used to sing with her brother's violin accompaniment, and which no other person has since attempted. Banti also first appeared in England, in his *Semiramide*, in 1794. He left behind him an

female singer. The result of this effort was highly satisfactory; the receipts amounting to nearly £3570., of which £1428. were added to the funds of the Infirmary.

1811. At the Gloucester meeting of the ensuing year, Madame Catalani was also engaged, and sang the air of "*Holy, holy*," during the cathedral service, which was one of her first attempts from Handel's compositions. Mr. Bartleman being unable to attend from illness, which had already begun to undermine his constitution, his place was supplied by Mr. Bellamy,* for the

elaborate work on the theory of music, which was submitted to the inspection of the French *savans* in 1802, some extracts from which have been recently laid before the public. After his death, Madame B. married Mr. Lacy, a pupil of Rauzzini, who afterwards studied in Italy, and by unwearied exertions, had rapidly ascended towards the summit of his profession, when he was obliged by ill health to seek a warmer climate, and they both quitted England for Calcutta in 1818. Mr. Lacy possessed a real bass voice, with a tone, round, full, and well formed; and the recent loss of Mr. Bartleman makes his absence the more to be regretted in the orchestra, where he combined much of the excellency both of the Italian and English schools. Mrs. Lacy was also a superior performer on the piano-forte, and had made no mean proficiency in the art of painting. Her character and accomplishments procured for her much and deserved notice from the higher classes and the Royal Family, previous to the death of Queen Charlotte. Her vocal powers certainly were not equal to what they had been, but Mr. Lacy we must ever consider as a great loss to English art, just as he arrived at the point of time when he was most required to support it.

* Since this period, with the exception of a few momentary glimpses of Mr. Bartleman, during the remainder of his life, the post of principal bass-singer at concerts and oratorios has devolved upon Mr. Bellamy, in which capacity he was engaged at the Yorkshire Festival; and we are inclined to think, that we never heard him to more advantage than on that occasion, when he greatly exerted himself. Certainly Mr. Bellamy does not compensate to us the loss of his predecessor, or rather, contemporary; but his knowledge of the business of the orchestra, and the total absence of a rival since the departure of Mr. Lacy, have secured to him the lead in his line of parts with considerable success. As a teacher, Mr. B. is deservedly esteemed: had his tone been more round and full, and his natural powers altogether of rather a higher standard, the advantages he has enjoyed in being familiar from childhood with the best examples and a London audience, could not but have placed him nearer the summit of his profession.

first time at the Three Choirs. The expenses of the band, this year, which is the last recorded by Mr. Lysons, who was one of the Stewards, and likewise the Preacher, amounted to £1822., and the total charges to £2335.; leaving only about £24. for the Charity, although the tickets were advanced to nine shillings. As no retrenchment could be made with regard to the band, the increased expense chiefly arose from the remuneration of the principal singer; but, agreeably to an intimation given on her engagement, Madame Catalani presented fifty guineas to the fund, which, with ten guineas each from Mr. Braham* and Mr. Vaughan, were added to the collections, making

than he has attained. Coming after Mr. Bartleman, he cannot be expected to move the hearer so much as if he had preceded him. Mr. B. was a performer at the last Abbey Meeting in 1791, and in 1807 he was first engaged at the Concerts of Antient Music, where he still continues.

* As the name of this highly-gifted and popular singer frequently occurs to our notice, there can be no better opportunity of adverting to its claims thereon, than when it is mentioned in connexion with conduct so honourable to him as that which is recorded in this and a following page. In the widely differing opinions that have been entertained respecting the merits of Mr. Braham, we are reminded of the story of the *black* and the *white* shield. That his extravagantly florid execution has afforded but too just ground for severe condemnation, we have always felt, and deeply regretted, for he has thereby contributed greatly to the depravation of the public taste; an offence, which, though not forbidden by the musical canon, we must ever consider as the highest that can be committed against musical truth and dignity, and the more so in proportion to the amount of talent so misapplied. But the individual whom we witnessed, with painful feelings, at the last year's Lent oratorios, condescending to become the *double* with his voice to the cadences of Mr. Lindley's violoncello in *Alexis*, is scarcely the same Mr. Braham, to whose pathos and chastely expressive execution we have listened with delight in the *Orfeo* of Haydn, or the "*Ch'io mi scordi di te*" of Mozart, at the Philharmonic Concerts; at least the difference was such as to render our situation not very unlike that of the knight, who found it necessary to view the shield on both sides before he could believe it to be one and the same.

Mr. Braham was left an orphan in early life, and experienced much kindness from Mr. Leoni, a professional singer of his own persuasion. He made his first appearance as a *soprano* at the age of fifteen, under the auspices of Mr. John Palmer, at the Royalty Theatre; and, after the breaking of his voice, became a teacher of music under the patronage of the Goldsmid family. In 1794, he appeared as

them amount to £778., or rather more than their usual average. If the expenses, however, were great, so was the attraction, nearly 1700 persons being

a tenor singer at the Bath concerts, through the introduction of Mr. Ashe to Sig. Rauzzini, who received him into his house, and instructed him gratuitously for nearly three years. Of this kindness Mr. B. has always retained the most grateful remembrance, and evinced it by the erection of a monument to the memory of his benefactor. In 1796, he met with a flattering reception from a London audience, in Storace's opera of *Mahmoud*, composed expressly to display his powers of execution; after which, bent upon improvement, he visited the continent, and sang at Paris, along with Signora Storace, with the greatest success, although the price of tickets was advanced from six to twenty francs. Furnished with letters from the French Directory, Mr. B. next visited Italy. At Florence, the celebrated David, after he had sung one of Rauzzini's airs, complimented him by declaring that he considered him as only second to himself. Passing by Milan to Genoa, he there studied composition under Isola; and at Venice, where Cimarosa met him from Naples, which it was not then safe for Mr. B. to visit, that great composer wrote a *scena* expressly for him, which proved to be his last work, death arresting his career at the age of 46, on the 11th of January, 1801, not without suspicion of poison administered by a rival composer. Returning by Trieste and Hamburg to England, about the same time with Mrs. Billington, Mr. Braham appeared on the boards of Covent Garden, in the winter of 1801, since which time he has been continually before the public eye, both as a performer and as a composer, in which latter capacity he has produced three entire operas, and part of several others; the first of which, respectively, were *The English Fleet* and *The Cabinet* in 1802, besides single songs. Of his compositions the best are unquestionably those that express national and patriotic sentiments; they have been addressed, without much musical art, to the feelings of his countrymen, and they have fully answered the purpose for which they were intended. It is rather remarkable, that the most prevailing characteristic of the songs composed by a florid singer should be their plainness, yet such is the case with those of Mr. B. In his execution of them they were more than sufficiently invested with ornament, which has misled many thousands of imitators, who never heard their author in those moments when he chose to assert his dignity, and to appear, as with many and great faults we must still confess him to be, the most variously accomplished singer which this generation, at least, has had the good fortune to possess. Mr. Braham's excellence has been most conspicuous in the secular drama, yet not to mention his performance of "*Deeper and deeper still*," would be to leave even the slightest sketch imperfect, and to mention it is sufficient. His first appearance in the department, to which this inimitable specimen of declamatory and pathetic expression belongs, was about 1796, since which some of his principal engagements

present at the Cathedral, and above 1000 at the Booth-hall. A few days afterwards there was also a performance of sacred music at the Cathedral, which it would be unjust to pass over without notice, it being equally honourable to the proposer and to the power of the art, which had so recently been employed for a like benevolent purpose. After visiting the county prison, where she bestowed a liberal sum, Madame Catalani suggested a concert for the release of poor debtors, offering her gratuitous assistance. The Stewards of the late meeting undertaking the management, and defraying all the incidental expenses, offers of the same liberal nature were made by Miss Melville, Mr. and Mrs. Ashe, Messrs. Braham, Vaughan, Hawes, Cramer, Mutlow,* &c. &c., and the sum of £264. was raised, half of which, it was agreed, should be given to the Infirmary. Closely after this concert was

are noticed in the text. With a full compass of nineteen notes, the junction of the falsetto of which to the natural voice, is so complete as to baffle detection, it can be no wonder that Mr. B. has been able to attain to such unlimited popularity. To retain it, when the uncontrollable course of nature gives warning of decay, is impossible; and it can only be hoped that this truly wonderful singer will have the good sense to respect both himself and the public, and to rest content with the high fame which he has so long, and, in spite of his defects, so deservedly enjoyed.

* Miss Fanny Ross Melville was announced for her first appearance at the Worcester Meeting in 1803, and was subsequently engaged at several of the anniversaries of the Three Choirs. She met with much encouragement in London in 1811, but has since retired, on her marriage, into private life.—Mrs. Ashe, formerly Miss Comer, was married to Mr. Ashe, the well known performer on the flute, who succeeded to Rauzzini in the management of the Bath Concerts, in 1799, in which year she assisted at the Gloucester meeting. In 1807, she was first engaged at the Antient Music Concerts, and two of her daughters have recently been introduced as vocal and instrumental performers.—Mr. Hawes is better known in the musical world at present as a successful composer and harmonizer of glees, than as a singer of any very definite cast of voice. He is now almoner, vicar-choral, and master of the choristers of St. Paul's; lutenist, gentleman, and master of the children of the Chapels Royal, in which, we believe, he was educated under Dr. Ayrton.—Mr. Mutlow is the organist of Gloucester Cathedral, and has presided for several years at the triennial meetings of the Three Choirs with high and increasing reputation.

held the tenth Birmingham festival, the Lord Bradford President, at which the band consisted of eleven principal singers, one hundred and fifteen chorus singers, forty-six stringed, and twenty-seven other instruments, making a total of *one hundred and ninety-nine* performers; a greater number, it is presumed, than had previously been assembled at any provincial meeting. Mr. Cramer was the leader; the principal vocal performers were, Madame Catalani, Miss Melville, Miss J. Fletcher, Mr. and Mrs. Vaughan, Messrs. W. Knyvett, Buggine, Braham, Bartleman, Bellamy, and Lacy.* This as-

* Miss J. Fletcher has been constantly engaged at the Birmingham meetings since this period up to the present time: her voice is a full and pleasing *mezzo soprano*.—Mr. Buggine's name appears as a *soprano* at Worcester in 1809, and as one of the counter-tenor chorus at the Concerts of Antient Music in 1814; he sang at several concerts in London in 1817; subsequently to which he settled at Dublin, from the choir of Christ Church Cathedral, in which city, he was engaged by the York Committee. He possesses a sweet voice, with considerable power, such as renders him a desirable acquisition in his line of parts, especially in the absence of the gentleman, who next claims a portion of our regard.

Sprung from a family long eminent in the higher walks of the profession, his father filling the station of organist of the Chapels Royal, Mr. William Knyvett was early initiated into its duties and delights. From 1788, the first year in which the names of the performers were printed, he appears as one of the treble chorus at the Concerts of Antient Music, occasionally taking the principal parts. In 1795 he was transferred to the ranks of the counter-tenor, and sang in that year "*Jehovah crown'd*," which used to be allotted to Mr. Dyne; yet it was not until 1799, in which year also we have seen him engaged at Gloucester, that his name was classed with those of the principal performers, where it has ever since held a conspicuous place. Among the names included in the choral list, during this period, are many which have since arrived at great eminence in various departments, viz. Messrs. Gore, Salmon, C. Knyvett, Rock, Spofforth, Champness, Bellamy, Danby, G. Smart, W. Ayrton, &c. Small as is the comparative space occupied by the possessor of a counter-tenor voice, Mr. K. has filled it for a quarter of a century, almost exclusively; and though but too deficient in power, like all modern voices of this class, his elegance and polish have given a zest to one species of composition at least, the glee, that is peculiarly English, and which we earnestly hope, will not be suffered by English audiences to be permanently banished from its native soil. Dr. Callcott's exquisite glee, "*With sighs, sweet rose*," was written expressly for the range of Mr. K.'s voice, the falsetto of which extends about nine notes from C to D, and does indeed, most beautifully

semblage of talent, in which the bass enjoyed a preeminence that we now look for in vain, (though, writing from memory, we are uncertain whether Mr. Bartleman was not prevented from being present), was rewarded by increased receipts, to the amount of £6680., leaving nearly £3630. for the use of the General Hospital. A festival was also held at Norwich this year, with the attraction of Madame Catalani's name at the head of the performers.

On the 21st of April, 1812, there was produced at the Hanover-Square 1812. Rooms, before a crowded audience, no less a novelty than a new Oratorio, entitled *Palestine*, composed by Dr. Crotch, Professor of Music in the Uni-

display its sweet and brilliant tones, without requiring more force than he can effectively bestow. In the class of oratorio songs, which, from their more frequent occurrence in the older works, as well as from their character, seem to have been written for performers of a coarser and stronger description than those of later years, the delicacy of Mr. K.'s voice and his limited physical powers have, perhaps, operated against the production of any very commanding effect in general; yet we were agreeably surprised to hear it so much more distinctly, in the vast area of York Minster, than could possibly have been anticipated. This, as in the case of Mr. Vaughan, we can scarcely hesitate to ascribe to the purity of intonation, which Mr. K., like all who have been formed in the same school, has so eminently attained. Many of these songs which require greater volume of voice than the male falsetto can give, are indeed most effective, when sung by a female with a low soprano voice, like Grassini; but we are acquainted with an amateur, who, with force sufficient for Handel's declamatory airs, can ascend to C. with his natural voice without being reedy, or in the least out of tune; an instance that is, probably, at present unique.

Mr. Knyvett is also justly distinguished by his compositions, which breathe great purity of taste and feeling. His glee for three equal voices, "*When the fair rose*," though little known, gained the prize cup given by the Prince of Wales in 1800, though Callcott's "*With sighs sweet rose, &c.*" Webbe's "*Hail! Star of Brunswick*," with others, were its competitors. Another, of kindred excellence, "*There is a bloom*," has lately been stopped in its sale, by a dispute respecting the words; and his anthem, composed for the coronation of his present Majesty, was performed at both the recent festivals at Birmingham and Liverpool. Besides holding the honourable office of composer to his Majesty, Mr. K. is one of the gentlemen of the Chapels Royal, and a lay-clerk of Westminster Abbey.

versity of Oxford ; the words of which were taken from the beautiful prize poem of the Rev. Reginald Heber, now Lord Bishop of Calcutta. This truly English composition was repeated towards the end of May, and was supported as it deserved, by the talents of Messrs. Harrison, Bartleman, Vaughan, &c., the former of whom only survived just one month ; but, like its predecessors, it will probably in future only afford materials for selection, as it did on occasion of the grand concert given in April, 1823, for the Royal Academy of Music.*—Although it had long been the desire of the friends

* This concert was held under the direction of Dr. Crotch himself, as Principal of the Academy, and the first part of it, out of three very long ones, comprised the chief beauties of his great work. As the first performance in behalf of a National Institution, the programme of it has been judiciously preserved in the *Harmonicon* for May, 1823. It is not presumed that any praise which we can express, can add to the fame of the author of *Palestine*, but having been present on that occasion, and also at the two entire performances of 1812, (when we remember to have earnestly wished for the conversion of the concert room into a Cathedral,) we can cordially join in the opinion, that “it loses all its solemnity and half its effect, when performed any where but in a church ;” and we do entertain a hope, that on a future recurrence of the Yorkshire Festival, a considerable portion, at least, of this honour to the English school will be brought forwards, under circumstances so favourable to a fair trial of its claims, as contrasted with the modern continental compositions of the same class. Independent of all undue nationality, we have no fear that *Palestine* is not able to compete with any of those which we have yet heard ; and we are the more anxious that the tone of moral feeling, inseparable from the real oratorio, should be sustained, at a time, when efforts are made to accelerate the prevailing tendency to substitute merely pleasurable sensations in the place of those which are intense and sublime. The chaste and classical production of Dr C. is calculated to assist in stemming the torrent, though at the hazard of being pronounced dull and tiresome to over modernised ears ; and it behoves the directors of our great festivals, to consider well the relative situation in which they are placed between the public and the art. A lively and attractive writer has lately told us, that “the more a people are impassioned, and the less they have of reflexion and habitual reason, the fonder they will be of music.” If this be true at all, it is true of that style of music, which is made the ally of voluptuousness, and not of that which is the handmaid of charity ; it is true of Rossini, and not of Handel ; and the assertion may serve to warn us of the situation in which we stand. Ardently as we love music, and wish to see our countrymen love it too, we would not purchase its delights at the

of the Hull Infirmary to avail themselves of the aid of a musical performance in its behalf, no opportunity had hitherto offered; but Mr. C. J. Ashley undertaking, with Mr. White, as the leader, and Mrs. Salmon and Miss D. Travis* as principal singers, to hold a meeting at Doncaster, at which se-

expense of all that has hitherto characterised us from other nations. But there is no more truth in the sentiment, taken with regard to music generally, than in these other *profound* remarks of the same author, that "the Englishman is rendered melancholy by his Bible!" and that our national "diffidence is the offspring of aristocracy and puritanism, and the source of our love of music!" A wiser, if not a better, author of our own, the amiable Cowper, has said, that "wine itself, though a man be guilty of habitual intoxication, does not more befool the natural understanding than music, *always music*;" and it is because we love the art in its proper place and application, that we have taken this opportunity to notice opinions which, it is to be feared, are making some progress amongst us; believing that the declining attraction of oratorios like *Palestine*, will be found to be in a great degree coincident with their prevalence.

It is but right to observe, that Dr. Crotch's work was produced at the Lent Oratorios of 1823, with what success we do not know. It is the first attempt at such a composition, in this country, since Dr. Arnold's *Prodigal Son*, in 1773, and Giardini's *Ruth*, in 1778, (the last performance of which took place for the author's benefit, on the 15th of May, 1792); and having been published in vocal score, with a piano-forte accompaniment, the reader will find a minute analysis of it in the 1st vol. of the *Quarterly Musical Review*.

* We have here first introduced to our notice, at the same time, two distinguished ornaments of the English school, neither of whom, we believe, has ever travelled beyond the confines of her native country in search of improvement. At the date of our narrative, indeed, the former of these well known vocalists had not become a resident of the metropolis; and the latter made her first appearance on this occasion, as a very young candidate for fame, her course towards which, up to her most successful exertions for its attainment at York, we shall now endeavour to trace.

Miss D. Travis is one of a family long practised in the art of vocal music, and niece to the lady whose name is so familiar to the frequenters of Hanover-Square, and the provincial meetings, at the head of the treble chorus. She is a native of Shaw, near Oldham, in Lancashire, within two miles of the birth-place of Miss Harrop, (afterwards Mrs. Bates,) and in the season of 1813, after the Doncaster festival, we first find her name in the list of the select chorus at the Antient Concerts, with that of her relative. From this she was soon withdrawn, by the patronage of the Royal and Noble Directors of that establishment, to whom she was regularly articulated as a pupil, and instructed solely by their conductor Mr. Greatorex; to

veral modern compositions were brought forward, arrangements were entered into, and the offers of Madame Catalani, who had only once before visited this country, were accepted. White is the colour, and Mrs. Salmon and Miss Stephens were the principal singers to hold a meeting at Worcester at which both of whom, the lovers of chaste, and pure, and unsophisticated expression must agree, that she has amply repaid their discernment and their care. In 1815 she came forwards as a principal performer at those Concerts, along with Mrs. Salmon, Miss Stephens having appeared the year before, and Mrs. Vaughan retaining her former place. That a young, and, as yet, unfinished singer, should be able to stand up at all before such a phalanx, is sufficient to evince the solidity of Miss Travis's acquirements; while the rank which she now holds, and, we venture to predict, will continue increasingly to sustain, equally proves their purity and their polish. We believe the period of her engagement to Mr. Greateorex is expired; during its existence, whilst she continued to improve in the estimation of her hearers at the Antient Concerts, few but themselves had the opportunity of appreciating her talents, the developement of which was necessarily slow, when compared with the popularity so quickly attained by a theatrical singer. Indeed, the sure and steady progress of a candidate for favour situated like Miss T. is markedly contrasted with a recent instance of injudicious, and to the individual perhaps fatal, precipitation, where a different system has been pursued. After the close of the London season, Miss T. has been at liberty to form engagements for herself, which have chiefly lain in Yorkshire, Lancashire, &c., and on one occasion she lent her assistance to the meeting, held at Sheffield, of the Yorkshire Amateurs, (hereafter noticed,) of whose partial estimation of her merits we know her to feel greatly sensible. Certainly, from the select and limited circle to which she has till lately been confined, this lady is better known in the North than in any other part of England, a miscellaneous London audience not excepted, and not more known than appreciated, as her reception at the Yorkshire Festival has abundantly shewn. Admitting the propriety of *encores* in a performance of sacred music, it is nevertheless evident, that care should be taken to prevent them from degenerating into a mere personal compliment, which our late Sovereign appears to have guarded against, at the Abbey Meetings, by confining them to the choruses. But whatever severity of restriction may have been adhered to at first, the exquisitely appropriate manner in which the devout sentiment of "*What tho' I trace,*" was poured forth into the ears and hearts of the immense assemblage on the third morning in York Minster, bore down all such considerations, though it be but a song of secondary rank, and occurred before an adventitious glow of feeling could have been excited by any previous performances. The desire for its repetition was spontaneous and universal; and we remember observing, among many others, one gentleman of rank in the county, who has often lamented his insensibility to the charms of music, whose tears forced their unwonted way, and who declared to us that he had never before experienced such a sensation. Honourable as these testimonies are both to the art and the fair artist,

ted the North in 1809, to appropriate ten per cent. of the gross receipts to the Charity, acceded to. This festival, after which nothing of the kind took place for the benefit of the Yorkshire Hospitals, until the last year, was patronized by twenty of the neighbouring nobility and gentry, including

the following evidence of their united power, which it is our duty to record, cannot be more appropriately introduced than in this place. At the close of the first time of performance, a murmur of delight was elicited from the company in the aisles, which, transgressing the sanctity of the place, soon swelled into an audible expression both of voice and hand, and could with difficulty be restrained on the repetition, by an intimation from the presiding authorities, that such a breach of decorum, however inadvertent, could not be permitted. We have here a striking instance of the effects of music in speaking to the heart, from the polished frequenter of the Antient Concerts, down to the miscellaneous hearers who filled the side aisles of York Minster, many of whom had come from the borders of Lancashire, Derbyshire, and Yorkshire, with their chorus-singing friends; concealing under a rugged exterior, a sensibility to the influence of sweet sounds which is probably not to be found among the inhabitants of any other district in this country.

Miss Travis's first appearance at the great provincial meetings seems to have been at Derby in 1816; she was also engaged at the Birmingham Festival in 1820, and at the Meeting of the Three Choirs at Worcester in 1821; and has been present at all their subsequent celebrations. We have not left room for much further remark;—but, whilst in purity and chastity of style, with a tone of rich fullness, of which a very recent opportunity of hearing her has left a strong impression, we think that she eminently excels; there is a deficiency, or perhaps we should rather say, an absence, of that brilliancy, which characterizes and captivates the lovers of dramatic effect. Not that we would ever wish to see the graceful and intellectual dignity of Miss T. further elevated by passionate expression, than should suffice to en-throne her in the place of Mara, in such strains as "*I know that my Redeemer liveth.*" To that place we hope to see her attain, and in the possession of her, we do not yet despair of sense retaining the dominion over sound, when the excitement of the moment shall have passed away, and left behind it all that is really valuable in the improvements of modern times. In nothing does Miss Travis more fully show us the value of thought and judgment, as controlling mere liquidity of execution, than in the propriety and character with which she invests that beautiful ornament, the shake, which she possesses in perfection. Her compass of voice is about nineteen notes, from G. to D., and in glees it harmonizes more delightfully than that of any other female we ever heard. Miss T. has one, or more sisters, who are pursuing the same line of profession which she has chosen with success.

the Lords Lieutenants of the East and West-Ridings, and produced £1000. one-tenth of which, with the collections, added £324. 15s. 6d. to the Infirmary's funds. The principal vocalists were Madame Catalani, Miss Travis, Miss Fletcher, and Mrs. Salmon,* who had already become popular

* Mrs. Salmon is, beyond all doubt, the individual who least of all requires any introduction to the notice of the patrons of the Yorkshire Musical Festival; since, independently of her universally diffused fame, she has been oftener brought under their local view than any other of the performers on that occasion, vocal or instrumental. Madame Catalani had, indeed, been several times at York, and in other towns of the county, and Miss Travis was known in the West-Riding, whilst Mr. Vaughan and Mr. Bellamy were at Hull in 1812; but we do not remember to have met with the other distinguished performers at concerts within the County of York, and we believe that Messrs. Vaughan, Knyvett, and Cramer, to whom probably may be added Miss Goodall, and Mr. Sapio, had never seen its noble Cathedral until they were assembled together within its walls. On the other hand, Mrs. Salmon has been long known by repeated performances at Hull, York, Leeds, and Sheffield, before, as well as since, her removal to the metropolis.

Like the subject of our last notice, Mrs. S., whose paternal name was Munday, is descended from a musical family, at least on the side of her mother, who is sister to Mr. Mahon, the well-known performer on the clarionet; we believe there were also three other sisters; Mrs. Warton, who sang at the Abbey in 1787; Mrs. Ambrose, who was engaged there, and at Worcester at the great meeting of 1788; and Miss S. Mahon, afterwards Mrs. Second, who sang at Gloucester in 1795. Miss Munday's first instructor, on quitting her native city of Oxford, was Mr. John Ashley, and after her marriage with Mr. Salmon, the son and brother of the two gentlemen of that name belonging to the Chapels Royal, who was educated, as we have heard, in the choir of Windsor, they fixed their residence at Liverpool. From this town she was engaged, for the first time we believe in Yorkshire, at a concert at Hull in 1809, where we first heard her, and again in the three succeeding years at the concerts of York, Leeds, &c.; soon after which she removed to London, to seek that fame which only awaited her appearance in order to be secured. Some little time elapsed before the new candidate could obtain an adequate field of display for her talents, but in 1815, Mrs. Salmon appeared at the fifth of the Concerts of Antient Music, where, after a duet with Miss D. Travis, her first song was "*From mighty kings*," on which her sweet facility of execution has conferred a celebrity that it had been invested with by no preceding singer. We have not the means before us of ascertaining whether the other great avenue to fame, the performances of the Philharmonic Society, was open to her during this season; but in 1816, we need only use the words of a friend, who

at the concerts of Hull, York, &c. ; Mr. White, of Leeds, was the leader of the band, and Mr. Erskine, of York, principal hautboy, names sufficiently

ranks second to no one in the musical world, and who, in speaking of that establishment, observed, "she has raised our vocal fame as high as our instrumental stood before." In May this year Mrs. S. had her first benefit concert at the Argyll Rooms, which, notwithstanding the support of that powerful body, was not a productive one, owing to another performance on the same evening by a rival society ; and we mention this, in order to show in how short a period Mrs. S. has risen to her present eminence, and how feeble all attempts will generally prove that are made to repress real merit. Mrs. S. was engaged at the Derby meeting in the autumn of this year, and at Birmingham and Liverpool in 1817, but to enumerate her subsequent engagements, would be to mention nearly all the concerts and oratorios in the kingdom, the principal of which are adverted to in the course of our narrative.

At all of the four great festivals of the past year, Mrs. Salmon was engaged ; herself and Miss Stephens being the only females who enjoyed that distinction. Of the physical strength, necessary to sustain vocal performers through such exertions as these occasions require, few of those, who merely see them in the orchestra, are at all aware. With regard to Mrs. S., the extreme delicacy of her voice renders her efforts the more surprising. She has been known to travel 400 miles in one week, singing every night ; and in the middle of last December, she passed in six days from Chester to Hull, appearing every evening in heated rooms, at Liverpool, Leeds, and Sheffield, on her way. That such endeavours should be liberally rewarded, is but just ; and, without intruding farther than the open nature of the case will warrant, we should venture a supposition, that this favourite of the public cannot have received less than £5000 for her labours in the year 1823. Nor let it be deemed beyond our province to add, that we know the appropriation of a part of her ample means to be highly honourable to her, both as a daughter and a parent.

To endeavour to convey to those who have not heard Mrs. Salmon, a definite idea of her style and powers, is scarcely more difficult, than it is for those who are familiar with them, to analyse them to their own satisfaction. But, if, in the attempt at *analysis*, the inquirer should be surprised and disappointed not to find all those ingredients that he had previously looked for, he has only to abandon his art, and be content with the *synthesis* which nature has provided for his delight, in the felicitous union of qualities that baffle his separate examination. Perhaps it would be as practicable to describe Mrs. Salmon by negative, as by positive, details, for what language can convey an adequate notion of the exquisite sweetness and grace, the brilliancy and finish, which pervade all that she undertakes. The delicious liquid tones of her voice, so fully exemplifying the beauty which is inherent in sound itself, apart from all adventitious

familiar to the lovers of music in this great county; Mr. Lindley* too, on this occasion paid a visit to the place, where he resided, and received some instruction, in early life.

1813. The Liverpool festival in 1813, was undertaken with characteristic spirit, under the management of a Committee, of which Charles Lawrence, Esq., was the Chairman, a post which he continued to fill on the late cele-

qualities, captivate the senses, and steep them in forgetfulness of all beside. But when the enchantment is dissolved, we feel that there is a lack of that intellectual dominion over the art, which it requires more dignity and pathos, more fire and feeling, than the easy warbling of Mrs. S. can ever convey, to attain. The perfection of pleasure to be derived from her singing, is, we think, in "*With verdure clad*," rather than in "*Rejoice greatly*," in which, admirable as it is, we have always felt as if expression was a little too much sacrificed to agility and rapid execution. Cimarosa's "*Ah! parlale*" is the piece, in which we once heard Mrs. S. more expressively animated, than the facility with which she surmounts all difficulties, permits her in general to be; and the "*Parto*" of Mozart, with the *obbligato* accompaniment of Mr. Willman's clarionet, is one of the nearest possible approaches to united perfection of vocal and instrumental art. With regard to the conversion of a *cantabile* air into variations in imitation of a flute, as in "*My lodging, &c.*," it is not ten times the wonderful powers of Mrs. Salmon that could ever excite us to more than admiration of those powers, with sorrow for their misapplication to any but the legitimate purposes for which music was designed. Before we close, however, the gratifying testimony of Madame Catalani to the merits of our fair countrywoman, must not be forgotten. We have heard that lady avow the warmest admiration of Mrs. Salmon's talents, which she professed to "*hold in honour*;" and during the week of the Yorkshire Festival, she took occasion to present to her a piece of plate, as a token of that estimation, to the strong expression of which we had the gratification of being witness.

* The county of York claims this eminent master of the violoncello as one of its sons. Mr. Lindley was born, if we do not mistake, at or near Darnall in the vicinity of Sheffield, and he resided sometime at Hull. It has been already seen that he became distinguished as a performer about 1790; and since the retirement of Mr. Crosdill, he has held unrivalled the post of honour on his manly instrument at all music meetings of the higher class. Who is there that has not heard, and having heard, does not remember, his accompaniment, if indeed it can be so called, to Harrison, Vaughan, or Braham's voice in the cantata of *Alexis*? Mr. L. is fortunate in having a son, in whom the next generation may hope to find a worthy successor of his father's fame.

bration;* and under the auspices of thirty-five Stewards, including the Lord Lieutenant, and most of the principal individuals of rank in Lancashire and Cheshire. At this town, as at Birmingham, and the three united cities, one morning was appropriated to choral service, when the *Dettingen Te Deum* was performed entire, the sermon being preached by Dr. Law, the Bishop of the Diocese. The *Creation* also was given entire, to an audience little short of 3000 persons; and the evening concerts were so crowded, as to render it necessary to break the windows of the Music Hall to afford relief. We already begin to trace the effects of the establishment of the Philharmonic Society, which held its first meeting on the 8th of March preceding, on this occasion, when the instrumental compositions of Beethoven and Cherubini, the latter of whom was only just becoming generally known in England, formed one of the chief attractions. The principal performers were Madame Catalani, now in the zenith of her fame, who sang the "*Gratias agimus*" which she gave at York; Mrs. Salmon, who had long been a resident in Liverpool, and who, if we remember rightly, removed to the metropolis about this time; Messrs. Goss, Braham, Bradbury, Bellamy, and Naldi;† Mr. Yaniewicz was the leader, and Mr. Greatorox the conduc-

* Since noticing the Liverpool festival of 1805, (p. 61), we have been favoured with the following information respecting the earliest performances at that place; the first of which very closely followed Mr. Bates's introduction of the oratorio North of Trent, (p. 31), and consisted of the *Messiah*, at St. Peter's Church, on the 30th of April, 1766; Dr. Hayes, of Oxford, was the conductor, and Mr. Pinto, leader of the band. The second performance took place at St. Thomas's Church, in 1770; and the third at St. Peter's, in 1778; when Dr. Wainwright conducted, and the band was led by the celebrated Giardini. No doubt, other performances occurred between this and 1805, which may hereafter be appropriately rescued from oblivion, in some account of the rise and progress of the meetings which now distinguish this opulent town.

† Mr. John Goss possessed a counter-tenor voice of great sweetness, and was generally engaged at concerts and meetings, especially where glees were required. He was a native of Salisbury, and received

tor. The tickets were only half a guinea, and the profits amounted to £2200. which were divided, £500. to the Infirmary, and the rest to nine other benevolent institutions. There was a festival also at Norwich this 1814. year; and the following year, 1814, memorable for great events in the po-

his education in the Cathedral of that city. In 1803 he first appeared at the concerts of Antient Music, and at the time of his death, on April 25th, 1817, he enjoyed the posts of gentleman of the Chapels Royal, and vicar-choral of St. Paul's and Westminster Abbey. Dying shortly after his wife, and leaving a young orphan daughter, afflicted with mental imbecility, in indigent circumstances, his brethren of the musical profession immediately united in support of a concert for her benefit, no less than thirty-five eminent names appearing in the list on that benevolent occasion.

Signor Naldi's first appearance in this country took place on the 25th of April, 1806, in Guglielmi's Opera of "*Le due nozze, &c.*" As merely a *buffo* performer, his merits, however excellent, scarcely include him within our line of notice. From 1808 to 1810, he joined with Mrs. Billington and Mr. Braham in giving a series of concerts, and was one of the first performers at the opening of the Argyll Rooms in February, 1809. His death was occasioned by a melancholy accident at Paris, on the 15th December, 1820. Being invited to dine with M. Garcia, they proceeded to examine a self-acting cooking apparatus, when Mr. N. inadvertently stopping the valve, an explosion ensued, and the lid of the boiler severing the skull, stretched him dead at the feet of his daughter, over whose education he had watched with great parental care.

Of one other individual mentioned in the text, it is impossible for any lover of music, in the county of York, not to pause a moment in affectionate remembrance. All Yorkshiremen, who claim that title, knew the late Mr. Joseph Bradbury, and those in particular, who are associated as Amateurs at their annual meetings, deeply feel the loss of his ever ready assistance on those occasions. Mr. B. was a native of Sheffield, and received his first instruction under Mr. White, of Leeds. He was an early favourite at the various local concerts in the northern counties; and much patronised by the noble family of Harewood; after his voice settled to a tenor, he was engaged at the Concerts of Antient Music in 1813, 1815, 1817, &c., besides assisting at several of the provincial meetings. He was unable to lend his accustomed aid at the fifteenth anniversary of the Amateurs, held at York in June, 1823; and closed his short career soon after the festival, dying at Brecks, near Rotherham, on the 25th of October last, at the early age of 34. Mr. B. had retired for some time from public life, in which, had he been inclined sedulously to pursue it, his fine natural endowments, and improving taste would, doubtless, have raised him to eminence, especially in the line of English concert singing and oratorio performances.

litical world, appears to have been prolific in music meetings ; in which the metropolis itself led the way, by a magnificent concert at the Chapel Royal, Whitehall, on the 28th of June, in aid of the sufferers by the war in Germany. It was on this occasion, that Mrs. Billington again appeared before the public, as has been already mentioned,* and sang "*Praise the Lord*," and "*In sweetest harmony*," with which she took her final leave. The whole performance was of the highest excellence ; the two acts were led by Messrs. Weichsell and F. Cramer, and consisted of the choicest of Handel's compositions, with Haydn's chorus, "*The heavens are telling*," and Croft's Anthem, "*Sing unto God*." The other vocal performers were Messrs. Braham and Vaughan, and Miss Stephens,† who sang the air of

* See p. 64, where it is incorrectly stated, that the Prince Regent attended the performance ; the Queen, the Dukes of Kent and Cambridge, several of the Princesses, Marshal Blucher, Count Platoff, and other distinguished foreigners were, however, present.

† The name of this delightful vocalist is here first introduced to the notice of the reader in connexion with that same air with which she opened the first morning's selection at the Yorkshire Festival, and which her truly chaste and feeling execution not only caused to be repeated at the close of the last day, but also procured for it the honour of a third performance, by a well merited *encore* on that occasion.

Like the two eminent singers, of whom it has been already remarked, that their education was wholly English, so, also, has Miss Stephens arrived at her present distinction without having paid a visit to foreign climes. Miss S. is the daughter of Mr. Edward Stephens, formerly a respectable carver and gilder in Park-Street, Grosvenor Square, where she first saw the light. Early discovering the indications of a natural taste for music, her propensity was indulged by her parents, who, after some unimportant preliminary instruction, were induced to place her under the tuition of Mr. Lanza, at the age of twelve. Under this master she remained five years, during which she made her first appearance at the Pantheon, and also visited Brighton and the southern coast, under an assumed name, with him and other pupils. Mr. Lanza's method of instruction, proceeding on the best principles of the Italian school, might perhaps be slow, but it was sure ; and we apprehend that the developement of Miss Stephens's best qualities as an orchestra singer, is principally attributable to the sound and judicious manner in which the foundation of her musical education was laid. Her friends, however, seem to have been rather impatient of her

“*Pious orgies*,” which she also sang at Birmingham soon afterwards, with great applause, and has continued almost to appropriate to herself, with in-

success, and at the age of seventeen, she was placed under the care of Mr. T. Welsh, who assiduously applied himself to the further cultivation of the fine natural abilities of his interesting pupil. With the discussions to which this change unavoidably gave rise, we have little to do; but, whilst we rejoice that the eager search after a “royal road to knowledge” has not had the pernicious effects which generally follow all premature attempts for fame, we must be permitted to express regret, that the talents of Miss S. were, by any considerations whatever, directed to the dramatic branch of the profession. The quiet purity of her manner, and the chastened and subdued imagination which pervades even her orchestra singing, seem to be almost the very opposite requisites to that warm and animated feeling, that force and vividness, which qualify for the stage; by being destined to which, while it has gained prodigiously both in character and attraction, the lovers of a different, if not a higher order of music, have been proportionally the losers, and we think, in some respects also, the fair artist herself, who has thus been prevented from attaining to that height of excellence which was within her reach, though her fame might not perhaps, in that case, have been diffused among quite so numerous a body of admirers, nor the remuneration of her labours have proved altogether so prompt or so abundant.

After much preparation, Miss Stephens at length appeared anonymously on the 23d of September, 1813, in the part of *Mandane*, in *Artaxerxes*, at Covent-Garden, and was received with the most rapturous applause; such as none of the numerous candidates who had attempted it had experienced, from the time of Miss Brent at its first production in 1762, with the exception of Madame Mara and Mrs. Billington. On the 28th she was announced a second time as Miss Stevens, and on the 30th, more correctly, by her present name. Her subsequent career has been eminently successful, and has embraced all the principal musical pieces that have been performed, which may almost be said at present to include the whole of the drama. Her salary at first was £12. per week; in the second year it was increased to £20.; in 1822 an advance of £5. and soon afterwards of £10. seems to have been required, making it equal to £10. per night for three nights in the week, and, in case of the run of any favourite piece, amounting possibly to £60. per week. This being declined, Miss S. formed an engagement at Drury-Lane on those terms, and after performing all her principal characters, is understood to be re-engaged there at £20. per night! But not only does Miss S. appear to have taken her high place in the public favour at once in the line of the drama; her success in the higher walks of the profession, also, was no less decisive. In March, 1814, she first appeared at the Concerts of Antient Music in *Acis and Galatea*, and during the season her talents underwent the severest possible test in the successive performance of “*Ye sacred priests*,” “*Angels*,”

creased reputation. The price of admission was two guineas. Besides the usual meeting at Gloucester, the collections at which nearly reached

ever bright," "Holy, holy," Mad Bess, "Pious orgies," "I know that my, &c." "From rosy bowers," "Berenice, ove sei?" with many others. Immediately after this introduction to that school of antient musical lore, she also sang at the fourth of the Philharmonic Society's Concerts, along with her tutor and Mr. Braham; and besides the public engagements mentioned in the text, we find her visiting the North in July, when she assisted at two concerts in York. Since this most prosperous commencement, few of the great provincial meetings have been held without requiring the aid of her talents; at Birmingham, in 1817, her not arriving until the *Messiah* had actually commenced on the second day, excited great anxiety, which evinced how highly she was esteemed; and in the last year she shared with Mrs. Salmon the honour of being engaged at Gloucester, York, Liverpool, and Birmingham, In Ireland, which Miss S. has visited several times, her reception has been highly flattering, and her profits are said to have amounted to £2000. upon an average of each visit, and on one occasion, though perhaps incorrectly, to have been more than double that sum. Probably, however, her income from her professional exertions, has more than once exceeded £5000. a year, of which we can only claim any right to form a conjecture, as a part of that public from which it is derived.

The peculiar qualities of this lady's voice are, great power and volume of sound, with a remarkably rich fullness that satisfies every ear, and even sometimes goes near to create a feeling of satiety, which a little more animation of manner, and brilliancy of tone, would effectually prevent. The easy smoothness with which her notes are uttered, whilst it precludes her from being eminently pathetic in songs of the higher order of pathos, perhaps contributes to that unrivalled excellence in the more simple ballad, and depiction of domestic life, such as *Auld Robin Gray*, which characterises Miss S. as above all others, a purely English singer. At the Yorkshire Festival we were more delighted with her beautiful union of power and sweetness on the former than on the latter days, probably owing to some accidental causes which might affect the voice, and give it a slight appearance of being strained. Indeed, we know that one of these causes may be found in the agitation occasioned by Mr. W. Lindley's being taken ill in the orchestra, on the fourth morning, which it is due to Miss S. to mention, and which much affected her in the execution of "*Pious Orgies*." In confirmation, however, of an opinion that has been already intimated, we cannot refrain from quoting the following strongly expressed sentence, by the able author of *Elements of Vocal Science*, which has occurred at the moment of writing: "Miss Stephens is the only example the English theatre has afforded of a polished and educated singer; and had her natural endowments been directed earlier to other branches of musical study, and remained unpolluted by the atmosphere of Covent

£700., there were others at Winchester, Exeter, and Chester, under the direction respectively of Dr. Chard, Messrs. Paddon, and Greatorrex, of none of which have we been able to obtain any particular account ; but we believe the latter to have been in aid of the local charities. In the North Messrs. Ashley undertook a three days' performance at Newcastle, with Madame Catalani, Mrs. Bianchi Lacy, Miss Hughes, Messrs. Braham, Lacy,

Garden, she would at this time have been a far more beautiful, more polished, and classical singer." Believing that the undue predominance of theatrical music over every other, has the most injurious effect upon the art in general, and has contributed to its decline both in Italy and in England, it is worthy of remark, that Miss S., if she does not indulge in the energy of passion sufficiently to produce a great dramatic effect, has yet also surprisingly escaped that tendency to false ornament which debases true expression. The chasteness and purity of her graces, which are never overstrained ; though they might be more brilliant and finished, are deserving of particular notice ; and it is delightful to add, what indeed is universally known, that the same qualities challenge our admiration in contemplating her private as well as her public life. Nay, we doubt not that the two will always be found united, and that the exchange of those qualities of the voice for others more shewy, would be miserably compensated, if accompanied by a similar process with regard to those which are analogous to them in the science of morals. Among other amiable traits in Miss S.'s character, her grateful and benevolent spirit has been conspicuous : from one performance given by her for the benefit of the poor of Dublin, there was raised the sum of £330. Thus, individually, as well as collectively, do we find illustrations of our favourite position, that music not only ought to be, but is in reality, the promoter of charity and humanity among mankind. Whenever Miss S. retires into private life, the public regret will not fail to be modified by the recollection, that her modest worth has received its deserved reward.

As truth is at all times desirable, even in the matter of a lady's age, if adverted to at all, and as in a sketch of Miss S's. life in a monthly publication for September last, her birth is fixed in February, 1799. we must remark, that her quitting Mr. Lanza's tuition at the age of 17, (1816!) and her appearance in *Artaxerxes*, which is there stated to have been in 1815, accord neither with each other, nor with the facts of the case, which it is ridiculous to pervert, and disrespectful to the public to misstate from neglect of proper inquiry. We take this occasion of pleading in excuse of such errors as have crept into these pages, some of which have already been detected, the fact, that in the greater part of the accounts that we have compared, the inaccuracies, especially in dates, have been so many as to baffle all arrangement, without referring to contemporary documents, which are not always to be procured.

&c. The principal second violin was Mr. (now Dr.) John Camidge of York. Madame Catalani was also present at Norwich, at a festival again this year, which was held on an extensive scale, and numerous attended. The other performers were Miss Stephens, Miss Booth, Messrs. Braham, Garbett, Tinney, and Welsh. Dr. Hague led the band; the whole was under the direction of Mr. Beckwith, organist of the Cathedral, and was patronised by the Lord Bishop of the diocese, Dr. Bathurst, and forty-three noblemen and gentlemen of the county.

At Birmingham considerable exertions appear to have been made to render the eleventh meeting worthy of the public support; since, although the receipts were upwards of £7100. the sum paid over to the Hospital was rather less than on the two former occasions. The principal performers were Madame Catalani, for the second time at these festivals, Miss Stephens, who then made her first appearance at them, Messrs Bartleman, Bellamy, W. Knyvett, Vaughan, Buggine, Elliott, Evans, &c., and the whole was conducted by Mr. Greateorex. The selection of pieces for performance was remarkably choice, varied, and excellent; so much so, indeed, as to excite a wish, which our limits will not allow to be gratified, of transferring the outline of it to these pages. Among the most prominent of them may be mentioned Haydn's *Tempesta*, Dr. Crotch's motett, "*Methinks I hear*," a *scena* from *Don Giovanni*, three madrigals for five and six voices, with a triple choir, and Mr. Greateorex's arrangements of Shield's *Lodestars*, and Calcott's *Red Cross Knight*, with choruses and accompaniments. The Earl of Plymouth presided over this meeting, at the head of twenty other patrons.

The year 1815 must ever stand distinguished in the annals of British ^{1815,} music on account of the signal triumph achieved by it in the northern part of this island, over feelings and opinions, which, believing them to arise from a strong sense of the abuses to which the art has been perverted,

can, nevertheless, only be regarded as strong national prejudices. Of the motives which gave rise to the project of the First Edinburgh Musical Festival, "a project so happily conceived and so successfully completed," a full account has been published by an accomplished amateur, who filled the office of joint Secretary, to which reference was made in a former page. The subject is therein said to be new in Scotland, and to have excited much temporary interest. After remarking with regret, that in "a country distinguished for its learning and good taste in poetry and general literature, music, in the liberal sense of the term, should be so little cultivated, and so much less understood;" and accounting for the fact by the general ignorance of the higher objects of the art, and the prejudice in favour of national music; Mr. Graham proceeds to state, that a few gentlemen who had heard some of the festival performances in England, and who were fully aware of the powerful assistance of performances of this kind, under proper regulations, in the formation of a just and liberal musical taste, held a consultation together on the practicability of introducing musical festivals into Scotland. The resolutions adopted, were founded on a feeling of the necessity of more than ordinary exertions in behalf of the multiplied charities of Edinburgh, encouraged by the "astonishing results of the musical festivals established in various towns in England, in aid of their public charities,"* and to this united sentiment alone, is to be attributed the success of the great efforts which were required to accomplish a victory over so many serious obstacles, as were opposed to this first introduction of choral music among our Scottish brethren. The Duke of Buccleugh was appointed President; the Marquis of Lothian, the Earls of Morton, Moray, Wemyss, and Dalhousie, and the Lord Napier, Vice-Presidents; and the list of thirty extraordinary Direc-

* Graham's Account. p. 197.

tors comprised the most eminent individuals in the northern metropolis, clerical, legal, civil, military, and literary. To the ordinary Directors, twenty-five in number, were confided the necessary arrangements; of this body, consisting of persons scarcely less eminent than the others, the Lord Gray was appointed Chairman, and Sir George Clerk, Bart., Convener; John Russell, Esq., was chosen Treasurer, and George Hogarth, and G. F. Graham, Esqrs., Secretaries. Under auspices thus distinguished, and with exertions so ably directed, was music first employed in Scotland in the service of charity and benevolence; and would our space permit, we should gladly transcribe the names of so many of its warm patrons, who were not merely such in form, but whose active personal services in executing the troublesome duties of their station entitle them to the greatest praise. The Parliament-house was liberally granted for the morning performances, and Corri's Rooms were fixed upon for the evening concerts. The principal vocal performers were Madame Marconi, Mrs. Salmon, Messrs. Braham, Swift, Smith, and Rolle,* with a chorus of fifty-eight others: Mr. C. J. Ash-

* Madame Marconi was a very delightful singer, with a counter-tenor voice of great richness and power. Her style was unaffected and expressive, and her pathetic execution of "*Return, O God of hosts,*" on this occasion, drew tears from many of the audience; but the little share which she had in oratorio performances, during her short stay in England, does not require a more extended notice in this place.—Mr. Swift, whose voice is also a counter-tenor of very pleasing quality, is, we believe, a native of the County of York.—Of Mr. C. Smith, with the recollection of his many beautiful ballads in our memory, and the score of his *Hohenlinden*, a song truly described as of "rare and extraordinary merit," before our eyes, we are more prone to think as a composer than as a performer. In the latter capacity, Mr. S., whose voice is a barytone, has met with deserved success on various occasions, and among others at the Philharmonic Concerts of 1814, &c.; but in the former, he has already won for himself an enduring reputation, a gratifying tribute to which was paid by the performance of the song just mentioned, by Mr. Bellamy, at the recent festival held at Liverpool, where he resides.—Mr. Rolle is also a barytone singer, and has been for several years a performer at the Concerts of Bath, Bristol, &c. He visited Ireland in the

ley was the conductor, and Mr. Yaniewicz the leader of the band, which consisted of sixty musicians, exclusive of Mr. Mather and Mr. Corri, who presided at the organ and the piano-forte. The whole effective strength therefore, of this national effort for musical fame, comprised *one hundred and twenty-eight* performers; and, when the great expenses necessarily incurred in bringing even the chorus singers, (who, owing to the want of local encouragement, could not be found in Scotland,) from a distance, are considered,—the surplus of £1500. out of £5735., which was the total amount received, will be deemed an ample reward for all the trouble incurred. Of this sum £400. each were given to the Royal Infirmary and the Lunatic Asylum, and the remainder was divided among fifteen other charitable institutions. “The splendour and magnificence of this entertainment, altogether new in Scotland,” drew a large concourse of company to Edinburgh in the end of October. The whole number of tickets sold was 9011, and 2141 persons attended the performance of the *Messiah*. The pieces selected appear to have been well calculated to impress an inexperienced audience with a due sense of the grandeur of choral music, and besides nearly the whole of the *Creation*, and those others which are generally chosen from the works of Handel, Graun’s *Te Deum*, Mozart’s “*O God! when thou appearest*,” Pergolesi’s “*Gloria in excelsis*,” and Beethoven’s “*Allelujah*,” from the *Mount of Olives*,* cannot have failed, from their varied excellence,

year 1821, from whence he returned to the Chester meeting in the autumn, and is now a lay-vicar of Wells Cathedral. It may be added, that Mr. Nicholson, who was not then generally known, distinguished himself greatly by his performance on the flute at the Edinburgh festival in 1815.

* This celebrated production of the modern school appears to have become known in England about 1814, in which year selections from it were performed at the Philharmonic Concerts, by Mrs. Dickons, Messrs. Braham and Kellner. It was brought forward at Drury-Lane on the 30th of January, 1815, with the assistance of that lady, Madame Sessi, Mrs. Bland, &c., and, we believe, was first performed entire, out

to produce some lasting effect on all who are not determined to resist the influence of music in this form. A MS. overture, composed by Mr. Graham for the occasion, opened the last evening's selection; and the whole number of performances, including an extra morning for non-subscribers, was seven, occupying the unprecedented space of five successive days.

We have dwelt at some length on the celebration of this festival; indeed the whole of this chronological sketch of our national music meetings has increased under our hands to an extent, for which we can only plead the impossibility of anticipating the amount of its multiplied, though desultory materials, when it was first undertaken. Very many facts deserving of record, especially such as relate to meetings in the southern counties, have doubtless never fallen within our knowledge; and we can only hope, that the conductors of festivals recurring at stated intervals, like those of Birmingham, Derby, and Liverpool, will be induced to follow the examples quoted in our opening page, and present the public with such authentic accounts as will supersede our imperfect notice, and essentially promote the combined interests of harmony and benevolence. Those who have ever experienced the difficulty of accurately ascertaining events, even when but a few years have elapsed after their occurrence, will not be surprised to learn, that at least three-fourths of the musical men of our acquaintance have been totally ignorant of the history of the great Abbey Meetings, generally supposing that there were only two or three at the most. If then Dr. Burney did not err in conceiving the first of them to form "an era in the annals of mankind," we trust the reader will pardon our admiration of the early blossoms of the tree, which produces such de-

of the metropolis, at Liverpool, in 1823. Beethoven's symphony, composed in honour of the battle of Vittoria, was also communicated to Sir G. Smart, by the Prince Regent, for the Lent Oratorios of 1815.

licious fruit, amid the cold blasts of Scotia's northern clime, to which we owe so much enjoyment of a higher and more intellectual kind. It has been truly observed, that in the history of all human arts and affairs, certain periods of time are naturally indicated, where the reader is invited to pause and review his course, and from which their subsequent progress or decay is distinctly to be traced. Perhaps it may not be irrelevant to recapitulate here the principal resting points in the annals of music during the century that we have been considering. After the restoration of Charles II., when the violin was generally introduced, and organs restored in the churches, the year 1710 may be regarded as the first epoch :* passing over the performance of the first Oratorio in 1732, and of the *Messiah* in 1742, the arrival of Giardini in 1750, the establishment of the concerts of Bach and Abel, and of the Catch Club about the beginning of the late reign, and of the Antient Music in 1776, we come to the memorable era of 1784. Since that time, the year 1791, when the father of symphony visited England, and witnessed the last Abbey Meeting, forms one period ; 1801, when Mrs. Billington and Mr. Braham returned home at a time of peace and continental intercourse, marked also by the general performance of Haydn's *Creation*, constitutes a second ; and the seasons of 1814 and 1815, which have just been described, when foreign compositions and performers were abundantly poured in upon us, and submitted to the test of the newly-established Philharmonic Society, a third ; whilst the year 1823, to which we are now approaching, may claim to form a fourth epoch of musical events.

The success of the former meeting at Derby in 1810, led to the holding
 1816. of a second in 1816, of which Lord George Cavendish was the President. The principal singers were Mrs. Salmon, Miss D. Travis, Messrs. W. Knyvett,

* See page 18, note.

Vaughan and Bartleman ; Mr. Cramer led the band, which was conducted, as before, by Mr. Greateorex. This was a year of great agricultural depression, and the receipts fell short of those of 1810, by nearly £1200., whilst the Infirmary obtained £729., being only half of its former gains. In our own county, the desire for something greater was nourished by Messrs. Camidge, Knapton, and Erskine, with two morning performances in St. Michael's church, at York, and an evening concert, in the month of December, under the patronage of the Archbishop ; at which Mrs. Salmon, Miss Darby, Messrs. Bradbury and Isherwood* sustained the vocal parts.

Two great meetings for the benefit of the charitable institutions at Birmingham and Liverpool, mark the year 1817. The former was held 1817. under the presidency of the Earl of Warwick, with the patronage of his

* Miss Darby was engaged at several of the Yorkshire towns in this and the preceding year. She had previously sung at some of the principal concerts in the metropolis, where, in the season of 1812, we remember her assisting at the first performance of *Palestine*, and at Mr. Harrison's last benefit. She has now retired from the public exercise of her talents, in the vicinity of York.

Mr. Isherwood is a native of Manchester, or its neighbourhood, and an active member of the Philharmonic Concerts of that town, established in 1798, and recently extended to above 180 subscribers. The band of this Society consists of about 32 instrumentalists, and as many vocal performers, including the Lancashire chorus singers, and is chiefly employed in the execution of choruses, thus forming an admirable school for raising up effective aid for the great provincial meetings ; indeed nearly twenty of the singers at the Yorkshire Festival were from Manchester alone, but we shall take another opportunity of advertising to the value of these institutions. Mr. I. has, for some time, attracted increasing notice in an extensive musical district, previous to his engagement at York, where he was brought into a field of display, sufficient to awaken the fears of a performer of considerable local experience, of which he appeared to us to be sensible on that occasion. His voice is a legitimate bass, deep and full, but somewhat heavy withal, and deficient in the polished articulation requisite to produce great orchestral effect. We should think that Mr. I. in his manner, and the quality of his tone, bears a considerable resemblance to the class of bass-singers, who flourished about the time of Handel.

Royal Highness the Duke of Sussex, and twenty-six other persons of rank, being the twelfth celebration; and was again distinguished by still increased exertions and success, the gross receipts amounting to £8746, of which nearly £4300. were paid over to the funds of the Hospital. The band consisted of eighty-three instrumental, and about one hundred and thirty vocal performers, led by Mr. Weichsell, and conducted by Mr. Grea-torex: among the former, Mr. Drouet, on the flute, appears to have been the principal novelty, and the latter were headed by Madame Camporese, Mrs. Salmon, Miss Stephens, Miss Williams, Miss J. Fletcher, and Mrs. Vaughan; Messrs. Bartleman, Bellamy, W. Knyvett, Vaughan, Braham, Evans, Elliotts, &c. The sermon was preached by Dr. Lee, Vice-Chancellor of Oxford, and preceded by the performance of Purcell's *Te Deum*, with Boyce's accompaniments, which has of late years been greatly neglected: Dr. Boyce's appropriate duet, "*Here shall soft charity repair*," which does not happen to have been mentioned in these pages hitherto, was also sung by Messrs. Vaughan and Bartleman, the latter of whom never again made his appearance at these festivals, which he had attended with few interruptions from 1796. A concertante, by Messrs. Weichsell and Lindley, was amongst the most attractive of the instrumental performances; and one of the peculiar features of this meeting evidently consisted in the increased enjoyment of orchestral compositions, of which the selection comprised Haydn's 10th symphony, Mozart's *Jupiter*, Beethoven's Op. 21. in C. and *Fidelio*, Romberg's *Ulysses*, and Cherubini's *Anacreon*, which were listened to with an attention far different from what was bestowed on instrumental music but a very few years before. We may also observe the increase of Italian concerted pieces and harmonized airs, to the gradual exclusion of the real glee, of which, in its original purity, only two specimens were introduced, S. Smith's "*Return, blest days*," and Webbe's "*Discord, dire sister*," the

latter of which was repeated,—and it is further remarkable, that the name which is now most celebrated in the musical world, appears at this time as occupying but one solitary place, with the enchanting air by which its popularity was fixed, no less in this country than in the rest of Europe. It is almost needless to mention Rossini, and “*Tu ch'accendi*,” with which Mrs. Salmon here, and Madame Camporese at Liverpool,* probably now

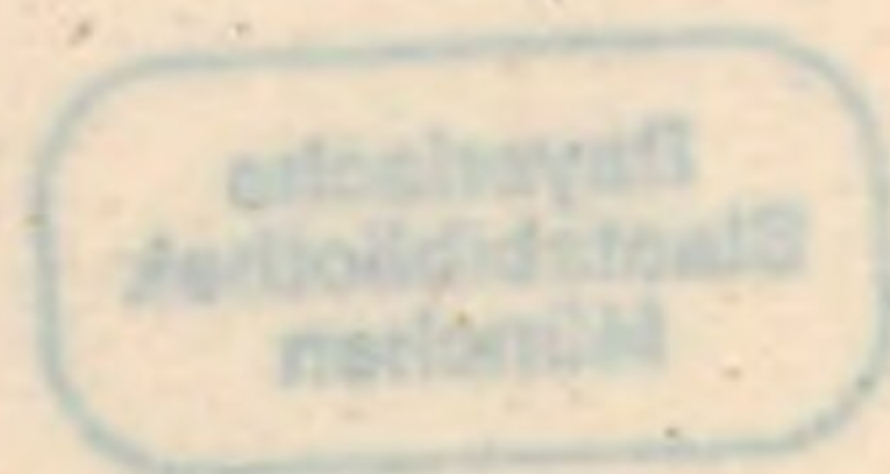
* No foreign singer ever gained more deserved esteem, personally and professionally, than Madame Camporese, during her two visits to this country, the former of which took place at the commencement of the season of 1817, when she made her first appearance on the stage, at the King's Theatre, in Cimarosa's *Penelope*; having never previously displayed her talents more publicly than as chamber singer at the court of Napoleon. After overcoming the embarrassment natural to her novel situation, her performance of *La Contessa*, in *Le nozze di Figaro*, and in the other choice operas of that brilliant season, when *Don Giovanni* was presented with the united support of herself and Madame Fodor, Signors Crivelli, Ambrogetti, Naldi, and Angrisani, soon established her reputation as a singer of the very first excellence in all the great requisites of the art. She was also engaged at the Philharmonic Society and the Concerts of Antient Music, and introduced to provincial audiences at the festivals above mentioned; after which she went to Italy, where we find her at Milan in December 1819, at the first performance of Rossini's *Bianca e Faliero*. She returned to England in 1821, and resumed her place at the Opera: here, during three successive seasons, she fully justified her claims to be considered as the most genuine singer of the day, mistress of the language and literature of her country, and distinguished no less by the intellectual superiority of her style, than by its pure and delicate expression: of which her personification of *Ninetta* in *La Gazza Ladra*, and of *Desdemona* in *Otello*, affords ample and varied proof. She was also again engaged at the Antient Music, and assisted at the Philharmonic and Vocal Concerts, the Lent Oratorios, and the provincial meetings of Chester and Derby in 1821 and 22. In 1823, she brought forwards for her benefit, Rossini's Opera of *Ricciardo e Zoraide*, and on the 5th of August, took her leave of the English public in the same piece, upon the conclusion of which she was loudly called for, and received with the most enthusiastic plaudits. Madame C. was engaged for the Yorkshire Festival, but felt obliged to relinquish the undertaking, from the delicate state of her health, which demanded a warmer climate; and she has now quitted England for Rome, her native city, to enjoy the independence of an easy fortune, obtained in the country which has also been the theatre of her fame. Madame Camporese is married to Signor Giustiniani, a member of a noble family, the chief of which is prevented only by his foreign birth, from enjoying the Scotch Earldom of Newburgh, through female descent. To the dignity of a well-bred lady,

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made that name known to hundreds of hearers for the first time. A precedent for personal *encores* in a sacred performance, may likewise be found in the repetition of "*Pious orgies*" by Miss Stephens, and "*With verdure clad*," by Mrs. Salmon, on this occasion.

Immediately afterwards was held the Liverpool festival, under the patronage of forty-five noblemen and gentlemen as stewards, with the same leader and conductor as at Birmingham, and the same principal vocal performers, with the subtraction of Mr. Bellamy, and the addition of Miss D. Travis and Mr. C. Smith. Mrs. Salmon was not engaged in the first instance, but doubts arising respecting the attendance of Miss Stephens, who, with Mr. Braham, did not arrive until the second day, her services were secured by a mission to Birmingham. Among the instrumentalists, Mr. Mori, now rapidly advancing in the public estimation, took the place of principal second violin, which had been filled at Birmingham by Mr. Reeve, and Mr. Drouet exhibited his execution on the flute on the natal

she united great sweetness of manners, and her professional exertions were marked by a chastened union of sense and sensibility, that touched the best passions and affections of the hearer. In the orchestra, she was, perhaps, rather cold, but her expressive countenance and graceful ease, gave great effect to her dramatic performance. Her voice was not remarkable for richness, or extent, but the sound taste and science which guided its application, quietly won for her the general esteem: in compass it comprised rather more than two octaves. In recitative, especially where pathetic feeling was required, her powers were particularly exemplified; and of her judgment, the admirers of the legitimate great style, which disdains adventitious ornament, experienced a proof, when, with reference to the execution of her part in the duet of "*Ah, perdona*," she said, "I really cannot, nor dare not, insert a note into melody so beautiful." Her performance of the beautiful air of "*Parto*," by the same composer, was a gratifying specimen of her pure and exquisite taste. It may be observed, that as Madame C. is a native of Rome, so also to the small territory of the Roman States, do we owe the birth of Madame Catalani, and Signor Rossini, three of the most celebrated musicians of modern times, as well as of Gabrielli, and others of high reputation in former days.



soil of our own admirable performer, Mr. C. Nicholson. The sermon was preached by Dr. Hodgson, Dean of Chester; and though not so numerously attended, or so productive as the meeting of 1813, when the gross receipts were above £6000., the profits of this festival amounted to £1470., which were divided, £400. to the Infirmary, £300. to the Dispensary, and the remainder among nine other charitable institutions. Although without the means of ascertaining the fact positively, we are inclined to think, that this was the last appearance of Mr. Bartleman at any of the great provincial meetings, and have therefore subjoined a notice of the principal pieces of his performance on both of these occasions:* he rallied in health for some time in the spring of 1820, but finally sank under the pressure of accumulated attacks of disease in 1821. These two great festivals were followed by a third at Norwich,† which, we believe, was not

* The last strains of the retiring master were some of the choicest, in which he had acquired his fame. At Birmingham, Mr. Bartleman sang Dr. Callcott's "*These as they change*," and "*Sisters of Acheron*," "*He layeth the beams*," R. Cooke's imitation of Purcell, "*So many tears*," the Husbandman's song from Haydn's *Seasons*, &c.; and at Liverpool, "*Angel of life*," "*Shall I in Mamre's*," R. Cooke's "*Farewell*," Purcell's *Frost scene*, &c.

† Of this festival, we were indebted at the time to Dr. Hague for the communication of an able and judicious critical account, along with a similar notice of that of 1811, by the same then unknown hand, the want of a date to which prevented the appropriation of its contents at page 75, where the names of Madame Bianchi, Miss Booth, Messrs. Braham, Goss, Hawes, and Bellamy, may be added to that of Madame Catalani. From an allusion made therein, it appears that Mr. Braham had been present at a former meeting, of which we have no other memorandum. None of these festivals seem to have been undertaken for the benefit of public charities: Norfolk, however, has not been deficient in minor performances of that nature, as is evident from the following details, which we owe to the research of the gentleman above alluded to, whom our musical readers will be at no loss to discover. We believe, that we are correct in attributing to the attention excited by those critiques, and to the success of the writer's efforts to diffuse a knowledge of the science, and a cultivated taste for its enjoyment, the projection of that Quarterly Maga-

held for the benefit of any charity, led by Professor Hague. The vocal performers were Mrs. Salmon, Mrs. Bianchi Lacy, Miss Frith, Mr. Bellamy, Mr. Cox, a native of that city, a counter-tenor, and Mr. Vaughan, who now enjoyed the satisfaction of re-visiting, in the full career of his professional fame, the scenes among which he laid its first foundation.

1818. In the following year we are presented with a series of performances, on a scale of rather greater extent than usual, at the Oxford commemoration in June,* under the direction of Dr. Crotch, and led by Mr. Cramer ;

zine, which is now devoted to the service of music, and to which frequent reference has been made in the preceding pages.

The Society of Universal Good-will, instituted about 1770 for the relief of foreigners in distress, was, during its existence, assisted by an annual concert. The erection of three organs in Norwich, was aided by performances of sacred music ; and the Hospital for the indigent blind, was assisted in the same manner at its institution. Of concerts for professional individuals, in circumstances of affliction, the most remarkable are, one about twenty-five years ago, for the family of Mr. Michael Sharp, a celebrated haut-boy player, and another, not long since, for the benefit of Mr. Pettit, an organist, confined by a painful disease, which produced two hundred guineas. The County Hospital, built in 1771, has drawn part of its support from an annual sermon and oratorio in the Cathedral, the total produce of which, including £2000. collected after the anniversary dinners, from 1772 to 1823, amounts to upwards of £9300. In behalf of this institution, it is, that a grand festival is now in preparation, for the autumn of 1824 ; and what the example of other places had hitherto failed to effect, we are assured that the splendid success of the Yorkshire meeting has ultimately accomplished, by " giving a stronger impulse to the diffusion of music, and to its application to charitable purposes."

* The annual recurrence of this event is more or less marked by musical performances, which are partially subservient to the interests of the Infirmary. At the installation of Lord Grenville as Chancellor of the University, in July, 1810, £249. were raised after a sermon by Dr. Howley, now Bishop of London. The installation ode, was, of course, set to music by Professor Crotch. Madame Catalani and Mr. Cramer respectively headed the vocal and instrumental corps, and the concerts were attended by audiences of 1800 to 2000 persons and upwards. Since the preceding sheets were printed off, we have met with an account, in the Gentleman's Magazine, of the festival at Oxford in 1791, when the degree of Mus. Doc. was conferred on the celebrated Haydn, who presided at the piano-forte during the performance.

at which, in addition to Mrs. Salmon, who now breathed her native air, Miss Stephens, and the established male singers of the English school, Madame Mainville Fodor* was also engaged. The sermon for the benefit of the Radcliffe Infirmary, preached by Dr. Ireland, Dean of Westminster, previous to which the *Te Deum* and *Benedictus* of Orlando Gibbons were revived, produced the sum of £170. This was followed by a meeting at Salisbury, when upwards of 1100 persons were present at the Cathedral; and the regular triennial one at Worcester, which was more than usually successful, the collections amounting to nearly £950. In Yorkshire, there were several oratorios held on a small scale at Bradford, Hunslet, &c., by which above £100. were raised for the Leeds Infirmary: at Huddersfield, also, between this time and the present, there have been two performances, with the assistance of Miss D. Travis; all of which have contributed to preserve alive the spirit of choral music in the county.

of his own symphonies. Signora Storace and Signor David, Messrs. Kelly, and Bellamy, sen. were the principal singers, Dr. Hayes was the conductor, and the elder Cramer leader of the band, on this memorable occasion.

* Madame Fodor was almost exclusively a singer of Italian music, and does not appear to have ever been engaged at any of the greater provincial festivals, so as to require much of our present notice. We believe she came to England in the season of 1815-16, in which we remember her assisting at the first benefit concert of Mrs. Salmon. In 1817 she was engaged at the Antient Concerts, and the Philharmonic Society; and at the King's Theatre her performance as *Zerlina*, in *Don Giovanni*, and in *La Clemenza di Tito*, &c., formed one of the chief attractions of that celebrated season. Madame F. was at Naples in 1822-3, from whence she went to Vienna, where she appeared in March, 1823, as *Desdemona*, in *Otello*, at the second representation of which she fainted away, while singing a duet with *Emilia*, and the performance was put a stop to. At both these places she was received with the most partial approbation, and in the opera of *Zelmira*, at her benefit in June, appears to have fixed the favourable impressions of the German critics as strongly as she had previously confirmed those of the cognoscenti of Paris and St. Petersburg.

1819. The Cambridge commencement in July, 1819, was honoured by the presence of the Chancellor, his Royal Highness the Duke of Gloucester, the Duchess and the Princess Sophia of Gloucester, and celebrated by musical performances under the direction of Dr. Hague,* in St. Mary's Church, the beau-

* The late Dr. Charles Hague, was born at Tadcaster, in the County of York, on the 4th of May, 1769. When only ten years old, for the sake of continuing under the care of his elder brother, who had been his first instructor in music, he was sent to Cambridge, where he studied the violin under Manini, and the rules of composition under Hellendaal, who had been a pupil of Tartini. Among many friends who there became attached to him, the late excellent Dr. Jowett, Regius Professor of Civil Law, one of a family distinguished for their judicious cultivation of music, warmly interested himself in promoting his welfare. About 1785, he removed to London, and received instructions on the violin from Mr. Salomon, and in vocal composition from Dr. Cooke; after some time, he returned to Cambridge, and took his Bachelor's degree in music in 1794, the exercise for which, an anthem from the 137th Psalm, was his first publication. Here, having previously become a married man in 1791, he finally settled, and, on the death of Dr. Randall, was elected Professor of Music in the University, and proceeded to his Doctor's degree. During this period, he wrote several glees, which are not so well known as they deserve to be, by the lovers of this apparently neglected, but truly English, species of composition. These he contributed to two collections, published by the Cambridge Harmonic Society, of the second of which he was the editor; and we venture to specify two of them, "*Queen of the silver bow*," and "*Maid of my love*," the latter especially, which is for four voices, as affording ample proof that the pupil of Dr. Cooke was worthy of his master. The other contributing members were the Rev. Legh Richmond, Messrs. Wheeler, Dixon, Carnaby, &c. The musical performances which usually accompany the annual commencement, were held on an enlarged scale in 1807, when a few friends of Dr. H., emulous of the union of the arts, as exhibited in the beautiful admission tickets of Cipriani and Bartolozzi, procured a design from the graceful pencil of Stothard, which was engraved in line by Collyer, and used in a similar manner on that occasion. The subject was suggested by the concluding passage of *Alexander's Feast*, which was performed in the Senate House; and the writer, who is now the only survivor of the parties concerned, cannot but remember, that it formed part of the last conversation which he ever held with the amiable Professor. In June, 1811, the installation of his Royal Highness the Duke of Gloucester, as Chancellor of the University, was celebrated by several musical performances, of which the principal took place on the 29th, and consisted of the ode, written by Professor Smyth, and composed by Professor Hague, for the occasion. This ode was soon afterwards published by subscription.

tiful chapel of King's College, and the Senate-House, which were attended by above two thousand persons. Besides those whose names have been repeatedly mentioned, Madame Bellochi was the only singer of celebrity who has not hitherto occurred to our notice. In September the triennial meeting took place at Hereford, under the direction of Mr. Hayter, organist of the Cathedral, and attracted an unusually full attendance. The collections for the charity amounted to £813. being £150. more than had ever been previously obtained in that city. The only new name among the vocal performers is that of Miss Symonds. Later still in the autumn of this year,

In February, 1816, Dr. Hague was deprived of his accomplished eldest daughter, Harriot, at the age of 23. Before she was twelve years old, she had given indications of considerable talent, which her "*Six Songs*," published in 1814, fully confirmed. The deep regret for so severe a loss was soothed, and her memory cherished, by the engraving of an interesting portrait; but on the 18th of June, 1821, the father was himself removed from his remaining family, after a short illness, which seized him whilst making extensive preparations for the concerts at the approaching commencement. Besides the works already mentioned, Dr. H. superintended the musical portion of a collection of moral songs by the Rev. James Plumptre, in 1805, and arranged, or rather revised the arrangement of, twelve of Haydn's Symphonies as quintetts. It is worthy of remark, that Dr. Crotch, of whose *Palestine* Dr. H. was an enthusiastic admirer, was, for a short time, though only six years his junior, the pupil of the Cambridge Professor; and that the esteem of the brother professors was ever warm and reciprocal. In his native county, Dr. H. was well known to the lovers of music, by his frequent visits, during some of which he assisted at the Amateur Meetings; and among his pupils, we may, with peculiar propriety, mention, as doing honour to the school in which they studied, Dr. John Camidge, and Mr. Philip Knapton, two of the assistant conductors of the Yorkshire Musical Festival, which their respected master was not permitted to behold. Dr. Hague was succeeded in the professorship by Dr. J. Clarke Whitfeld; and in the November following his decease, the benevolent spirit of music was invoked, in a concert "out of respect to his memory, and for the benefit of his widow," under the patronage of the Chancellor. Mr. Cramer was the leader, and Sir G. Smart the conductor; the other instrumental performers were the first in their respective lines, and Miss Goodall, Messrs. Hawes, Vaughan, and Beale, lent their vocal aid. The whole of this assistance was gratuitous, and the memory of the deceased was further honoured by the introduction of an elegiac tribute from the pen of Professor Smyth, set to music by Mr. Hawes.

the holding of a third festival at Derby, and of a second in the northern metropolis, in behalf of charitable institutions, furnishes us with further materials for record. The meeting at the former place was held under the presidency of the Honourable George Vernon, and distinguished by the presence of his Royal Highness Prince Leopold, with the Duke of Devonshire, and a brilliant assemblage of patrons. The gross receipts were almost the same as at the first meeting in 1810, amounting to upwards of £3500.; of which nearly £1400. remained for the use of the Infirmary. Messrs. Cramer and Greatorrex were the leader and the conductor; and Mrs. Salmon, Miss Stephens, Miss D. Travis, Miss Warwick, Messrs. W. Knyvett, Vaughan, and Bellamy, the principal vocal performers. Between the 19th and 23d of October was held the second Edinburgh Grand Musical Festival, under the patronage of his Royal Highness Prince Leopold, and the presidency of the Duke of Atholl, at the head of forty other noble and distinguished patrons. The band was led by Mr. Yaniewicz, and conducted by Sir George Smart: the principal vocal performers were Miss Stephens, Miss Goodall,*

* Miss Goodall, whose first engagement at any of the great provincial meetings appears to have been the present, has already acquired that degree of estimation as an orchestra-singer, which would justify a much fuller notice than it is in our power to bestow upon her. She is, as is well known, a pupil of Sir George Smart, who has reason to be proud of the chastely expressive and interesting artist whom he has brought forwards in the highest line of the profession. Miss G. is a member of a highly respectable family, some of whom were settled at Birmingham, and we believe her first introduction to the orchestra to have been about 1816, if not actually at Mrs. Salmon's benefit concert in May that year, in the winter of which she was engaged at the Liverpool concerts: in 1819, also, if not before, we find her assisting at those of the Philharmonic Society. Her recent appearance at the Yorkshire Festival, where her beautifully simple and affecting performance of Arne's *Hymn of Eve*, was honoured with a call for its repetition, is fresh in the memory of those of our readers who were present. Miss Goodall's progress towards the high place which she already holds, has been equally steady and rapid; and her studies in the cultivation both of Italian and of English music have been so well directed, as to leave it doubtful in which her

Signora Corri ;* Messrs. Braham, Bellamy, Swift, and Jager ; Signors Begrez and Ambrogetti. The management was undertaken by a board of

chief excellence consists. There is a purity and a sweetness in her style, combined with a natural elegance of manner, that never fail to interest the hearer, whilst her evidently well founded taste and science hold forth to him at the same time the promise of much future delight. Let us have the pleasure to add, that these estimable qualifications for the acquirement of professional fame, are, in this instance, but the counterpart of those which adorn the private character, and grace the circle of domestic life.

* Miss Frances, or, as she is more generally designated, Signora Corri, is the eldest daughter of the late Mr. Natale Corri, a singing-master in Edinburgh, where she was born in May, 1801. Having received her first instruction from him, she was placed at an early age under the tuition of Mr. Braham. Her mother, who possessed fine vocal talents, which she did not exercise in public, was a native of Germany ; so that Miss C. is rather singularly circumstanced, being Italian and German by descent, Scotch by birth, and English by education. After deriving farther advantages during a tour of nearly two years on the continent with Madame Catalani, she was introduced to the public in 1818 at the King's Theatre, on the retirement of Madame Camporese, and continued there for the two succeeding years along with Madame Bellocchi. In 1820, she sang with her sister, Miss Rosalie Corri, at the Lent Concerts at the Cobourg Theatre, and was engaged at the Birmingham meeting in the autumn, after which, they performed together at several places in Yorkshire, and the northern counties. At their benefit concert in 1821, a third sister, Miss Angelina Corri, made her first appearance, and shortly afterwards, with the Signora and her father, set off on a continental tour, during which the latter died at Weisbaden in the following year. Between this event and the beginning of 1823, we find the sisters giving concerts at Stutgard, Munich, &c., and in May at Milan ; which, from the reports of the foreign journals, do not appear to have been so well received, as for the honour of our native talent might have been desired, nor, in the opinion of some, as was really deserved. It is alleged, that Miss C. is not only a pupil, but an imitator of Madame Catalani ; this indeed, is almost a natural result of their long intercourse ; and it is to be lamented, that a tincture of mannerism, arising from too close an imitation of that great artist's style, without possessing the power which atones for its defects, should have pervaded the performance of Miss C. and deprived her of a portion of that favour, to which she unquestionably has a just claim. There can, however, be no doubt, that Miss C. is a highly finished singer ; her execution evinces great polish and facility, her intonation is exceedingly accurate, and her shake beautifully even and correct, which alone is a qualification that she would find few to equal her in, among her continental rivals, with whom it is now almost a forgotten ornament. Should she return to England, as much improved as may reasonably be expected, we think it is not

twenty-five directors, with A. W. Goldie, Esq., as the secretary, and their labours were rewarded with the receipt of £5256.; of which, however, from the same causes as were before mentioned, not more than £1232. were left for the charities after paying the expenses, which amounted to upwards of £4000. The principal compositions selected for the mornings' performances were, the *Messiah*, with Mozart's accompaniments, the *Creation* entire, and part of the *Mount of Olives*; those for the evenings comprised, besides the usual standard pieces, several extracts from Mozart's Operas, with Haydn's military symphony, and Beethoven's in D. Op. 36, being the first time that it was ever attempted in Scotland: the whole number of tickets sold was 8721. We may here take occasion to advert to an error, not unfrequently committed at music meetings and concerts, that of extending the performances to an unreasonable length, wearisome to the audience, and exhausting to the performers. In restraining the naturally anxious desire to have as many good things as possible, yet so as still to afford each individual an opportunity of displaying his talents, lies one of the chief difficulties of the directors. But the evil consequences of repletion are great, and must be rigorously guarded against, where future success is anticipated. At Birmingham, in 1817, it was found necessary to omit two choruses and Mrs. Salmon's "*Angels, ever bright*," on the third morning; it is not, therefore, surprising, that, where less experience had been acquired, as at Edinburgh, the performances should have proved too long for the satiated ear. The first morning's selection had this fault to such a degree, that not only did many persons retire before the whole was concluded, but the evening's amusement was injured by the previous fatigues, and Miss Stephens was render-

being too sanguine to anticipate great future pleasure from the exercise of her talents, and a higher estimation of them than they have as yet generally obtained from the public.

ed unable to appear, whilst several others betrayed evident marks of indisposition : a degree of tedium, arising from the same error, which it is our duty to notice, was perceivable also at the Yorkshire Festival, especially on the last day's performance, which was further lengthened by the repetition of several of the pieces.

A similar accident to that which prevented the holding of the Birmingham meeting in 1793, had nearly proved fatal to its thirteenth celebration in 1820; the theatre of that town having been destroyed by fire on the 7th of January. Great exertions, however, were made to repair the loss, and the festival took place as usual, soon after the Gloucester meeting, under the presidency of the Earl of Dartmouth, at the head of thirty-two other patrons; but it was deprived of the attendance of all those who were Peers of Parliament, by the peculiar circumstances under which the Upper House was then assembled; on which account, the Hon. Heneage Legge officiated as President, for his brother, and the sermon was preached by the Rev. Charles Curtis, in the place of the Bishop of Oxford. Notwithstanding these drawbacks, the meeting proved more productive than any former one, the gross receipts amounting to £9483., of which, rather more than £5000. remained for the use of the Hospital. Of a festival, constituting so important a feature in the musical history of this country, it being by far the most magnificent one that occurred between the last Abbey Meeting, and the recent one in York Minster, it would certainly not be inconsistent with the object of this introduction to enter into a rather lengthened account. Happily, however, there is not the same reason for occupying the space that would be required to do it justice, that has prompted the preceding details; since, before its occurrence, the establishment of the *Quarterly Musical Magazine and Review* had taken place, the third volume of which contains a full report of the whole, with a list of the performers, and of the pieces

selected for the occasion. Nevertheless, to preserve our narrative unbroken, for the use of those general or local readers who do not consult a professedly musical journal, it has been deemed adviseable to subjoin an abstract of the proceedings at this festival from that work, compared with some memoranda that were made by the writer at the time.

The General Hospital at Birmingham, for the benefit of which these meetings have been established, was erected in 1766; but, from want of funds, remained unoccupied, until some spirited individuals solicited subscriptions for it in 1778, when the first musical performance took place,* and it was opened in the following year. Since 1799, the periodical festivals have been arranged and principally directed by Joseph Moore, Esq., whose gratuitous and indefatigable exertions were acknowledged in 1812, by the handsome present of a piece of plate from the body of the Subscribers, bearing the following inscription,

TO MR. JOSEPH MOORE,
WHO HAS RAISED
THE TRIENNIAL MUSICAL FESTIVAL,
INSTITUTED FOR THE BENEFIT OF
THE GENERAL HOSPITAL AT BIRMINGHAM,
FROM SMALL BEGINNINGS TO UNRIVALLED GRANDEUR, AND CELEBRITY,
THIS TOKEN OF RESPECT AND ESTEEM FOR HIS GREAT
AND HUMANE EXERTIONS,
IS PRESENTED BY FRIENDS TO THAT CHARITABLE ESTABLISHMENT,
THE 8TH DAY OF APRIL, 1812.

The festival of 1820, was held on the 3d, 4th, 5th, and 6th of October, it being extended for the first time from three to four days, under the direction of Mr. Greateorex. The principal vocal performers were Mrs. Salmon, Miss Stephens, Miss D. Travis, Signora Corri, Madame Vestris, Miss

* See page 27.

Symonds, and Miss J. Fletcher ; Messrs. Vaughan, W. Knyvett, Bellamy, Beale, Evans, Whall, King, and Golding ; Signors Begrez and Ambrogetti ; besides whom, the vocal department consisted of forty trebles, thirty counter-tenors, thirty tenors, and thirty-four basses. The morning performances and the first evening concert were led by Mr. F. Cramer, the second concert by Mr. Spagnoletti, and the third by Mr. Mori. The instrumental band comprised eighty-three performers, among whom were included the four trombones and two serpents from his Majesty's household band, the acquisition of which formed a principal feature in the arrangements of this year. We shall only further mention, where all are so excellent, the names of the two eminent individuals, Mr. Holmes and Mr. Griesbach ; the former of whom survived but a few weeks after the festival ; and the latter, who had studied his instrument under the celebrated Fischer, may be considered as taking his leave of a country audience at this time, with Handel's second hautboy concerto, since he does not appear to have been engaged at any of the subsequent provincial celebrations. The first day was ushered in with cathedral service at St. Philip's church, chanted by one hundred and thirty voices in double choir. The *Te Deum* was by Travers, the *Jubilate* by Dr. Croft, and the *Gloria Patri* by Drs. Blow and Cooke : the anthems were Gibbons's "*Hosannah*," Dr. Green's "*O God of my righteousness*," and Purcell's "*O give thanks*." The whole concluded with Dr. Boyce's *All-lujah* chorus, and afforded a rich treat to the lovers of genuine old English church music. The great attraction of the second morning lay in the *Spring* and *Summer* from Haydn's *Seasons*, the poetry of which was written for the occasion by the Rev. John Webb, and has now become permanently associated with the music, having been subsequently adopted at the Yorkshire and other festivals. The *Messiah* occupied the third morning, and the selection for the last day opened with Jomelli's overture and chorus from

the *Requiem*, followed by a considerable portion of Mozart's celebrated work of the same title; which was given with an effect of surpassing awfulness and grandeur, attributable in no small degree to the powers of the wind instruments before mentioned. The sacred performances concluded with Handel's grand chorus from *Redemption*, of "*God save the King*," which was followed by a request for its repetition. Throughout the whole of the morning performances, it is observable, that the works of Handel maintained their antient pre-eminence, about one half of the selection from which will require our notice hereafter, along with the few specimens that were taken from those of Dr. Croft, Leo, and Pergolesi, as forming a part of the York arrangements. Of modern ecclesiastical music, besides what has been above-named, and the first act of the *Creation*, there were but two examples given; the "*Gratias*" of Guglielmi, by Mrs. Salmon, and "*Fra l'oscure*," from the *Davide penitente* of Mozart, by Signora Corri.

The third evening being set apart for a splendid dress ball, for which the theatre was converted, as if by magic, into a magnificent saloon, the concerts, to which we must now advert, were still no more than three in number, as on former celebrations. The full instrumental pieces consisted of Haydn's symphony in D., No. 7; Beethoven's in C. minor, Op. 67, and in D. Op. 36; Mozart's overtures to *Il flauto magico*, with Handel's lesson arranged by Greateorex, and to *Idomeneo*; and Cherubini's to *Anacreon*: these were all most admirably executed, and attentively listened to, the last especially, which was repeated by the unanimous desire of a brilliant audience. The lighter pieces of this class embraced Beethoven's septetto Op. 20, charmingly played by Messrs. Spagnoletti, Willman, Holmes, Petride, Ashley, Lindley, and Anfossi; an ottetto for wind instruments by Mozart, as exquisitely performed by Messrs. Griesbach, Erskine, Willman, Mahon, two Petrides, Holmes, and Tully; three compo-

sitions for the harp by Mr. Bochsa, one of which, an ottetto, employed the talents of Mr. Ireland on the flute, in addition to those of several of the individuals just named; and concertos by Messrs. Mori and Lindley on their respective instruments. Finding it impossible to make any satisfactory selection from the vocal department, we have endeavoured to arrange it in a manner which may perhaps serve to point out in some degree the relative proportion of pieces of various styles, and from the different schools of composition. Mrs. Salmon had allotted to her, Handel's "*Sweet bird*," with Mr. Cramer's violin accompaniment; Garcia's "*O desiato lido*," a song of extreme difficulty, as well as novelty, similarly supported by Mr. Spagnolletti; Lanza's ballad, "*Pity a poor, &c.*;" and Rossini's "*Tu che accendi*," and "*Fellon, la pena*;" which it may surprise a hearer of the year 1824 to learn, were the only compositions of that writer that obtained a place in the whole selection. Miss Stephens sang Bishop's "*By the simplicity*," and *Echo* song; Leeves' *Auld Robin Gray*, and Guglielmi's "*A compir*," with the violin accompaniment of Mr. Mori. Pucitta's "*Della tromba*," Mayer's "*O quanto l'anima*," and Zingarelli's "*Questo sol*," were given by Signora Corri; while to Miss D. Travis was appropriated, Webbe's "*From glaring shew*;" to Miss Symonds,* Pucitta's "*Deh! calma*;" and to

* Miss Symonds is a native of Birmingham, and in this song, which opened the first concert, was complimented with an *encore*, in deserved encouragement of her rising talent. She was a pupil of Mr. and Mrs. Lacy, who first introduced her to a London audience at one of their benefit concerts, and whom she accompanied in a northern tour. Her next appearance was at one of the Argyle concerts in 1820, when she sang a duet with Mrs. Salmon, and "*Dove sono*," which she had studied under Mrs. Lacy, with considerable success. She was engaged at the York concerts in the same year, and also in 1822; and we find her name among the performers at Chester in 1821, and again at the Birmingham meeting in 1823. Miss S. possesses a clear compass of twenty notes, from A. to F. in alt., the higher ones of which especially, are of brilliant quality.

Madame Vestris, Arne's "*In infancy, &c.*" The solos of the male vocalists were much fewer in number. Mr. Vaughan had for his portion, Horsley's "*Gentle lyre,*" and Pepusch's *Alexis*; Signor Begrez, Cimarosa's "*Pria che spunti,*" and Carafa's "*Fra tante angoscie;*" and Mr. Bellamy gave Attwood's scena, "*Ye sainted spirits,*" the two latter being among the novelties of the day. To the lot of Signor Ambrogetti fell the lighter dramatic productions of "*Cappellini,*" by Fioravanti, Mozart's "*Finche dal vino;*" and the concluding scene of "*Presto, signori,*" by Gnecco, in all of which his peculiar talent for comic effect was irresistibly exercised. Throughout this choice and varied collection of songs, there does not occur more than three, two of which were those given by Mr. Vaughan, that formed a part of the performances at the Yorkshire festival; and a similar variety is equally observable in the remainder of the vocal selection, of which only four pieces were included in both arrangements. The duets consisted of Mozart's "*Sull'aria,*" by Mrs. Salmon and Miss Stephens, and "*La ci darem,*" by Signora Corri and Signor Ambrogetti; Cimarosa's "*Cara non dubitar,*" by Mrs. Salmon and Miss Symonds; Fioravanti's "*Con pazienza,*" by Mrs. Salmon and Signor Ambrogetti; and Bishop's "*As it fell,*" by Miss Symonds and Miss Fletcher. Purcell's "*Hark! my Davidcar,*" and Ford's madrigal, "*There is a lady,*" belonged, as of right, to Miss Travis, Messrs. Knyvett, Vaughan, and Bellamy. The former gentleman's beautiful glee, "*There is a bloom,*" was sung by the two latter and Miss Stephens. Of the other English glees, Callcott's "*With sighs,*" Spofforth's "*Mark'd you her eye,*" and Webbe's "*Hence! all ye vain delights,*" Greatorex's "*Let not rage,*" and "*This cold flinty heart,*" were contrasted with the arrangements, also by the latter gentleman, of "*The loud wind roar'd,*" by Ferrari; "*Lodestars,*" by Shield; and the sequel to "*Oh! Lady fair,*" by Sir J. Stevenson, with full accompaniments.

The Italian concerted pieces were taken wholly from the operas of Mozart, and consisted of “*Signori di fuori*,” from *Figaro*; “*Dove son?*” and “*Alla bella Despinetta*,” from *Così fan tutte*; “*O voto tremendo!*” and “*Nettuno s’onori!*” from *Idomeneo*; and “*Venite, pur avanti*,” from *Don Giovanni*. Of these, the second above-named may be mentioned as having been, in the estimation of good judges, more perfectly executed than was ever before known in this country. As the first morning had been appropriately ushered in with Handel’s Coronation anthem, “*The King shall rejoice*,” so now did the whole conclude with the national strain of “*God save the King*,” which, at every preceding festival, had been poured forth in honour of a monarch, whose love of music will ever endear his memory to its votaries, and remain recorded in the pages of its history to future times; but which was now become expressive of the homage due to a successor, of whose distinguished patronage of the art the following celebration itself was destined to afford a brilliant example.

A meeting at Exeter in the succeeding week, concluded the provincial festivals of the year, among which were two that ought to have been noticed before those of Gloucester and Birmingham, as being previous to them in order of time. The first of these was held at Oxford in the middle of June, in honour of the King’s accession, at which, Dr. Crotch’s *Palestine* was performed entire under his direction, and Mr. Bartleman once more took his place in the orchestra at a country meeting; where, as is intimated in a former page, we had supposed him not to have been able to appear subsequent to the one at Liverpool in 1817. His exertions, unhappily, proved too much for his strength, and incapacitated him from attending at Birmingham or elsewhere, during the short remainder of his life. The other meeting was held at Yarmouth in August, when, with the aid of the ama-

teurs of that town and of Norwich, the band exceeded one hundred performers; it was the first attempt there on any extended scale, and though not apparently connected with any charity, will probably be found to have had an indirect and salutary influence on the proposed festival for the benefit of the Hospital, to which the county of Norfolk has since been roused. The vocal performers were Mrs. Salmon, Messrs. Terrail, Vaughan, and Belamy, and Miss Venes, a pupil of the latter gentleman.

Having thus, at the risk of being thought somewhat diffuse, given a faithful abstract of the last of the Birmingham meetings that took place within our prescribed limits;—the recollection of which, not even the recent enjoyment of what was more locally interesting has been able to efface, and which, though it did not, as has been erroneously supposed, in the least suggest the plan of the Yorkshire Festival, yet unquestionably imparted accelerated energy to it and all similar undertakings,—we are
 1821. brought to the period when the august and splendid ceremony of the coronation of his present Majesty was celebrated, according to antient precedent, with the aid of such additional pomp as the powers of music could supply. As early as the coronation of Richard II. six anthems were performed, and seven at that of Henry VII.; for that of James II. Purcell, H. Lawes, Drs. Blow, Child, and Turner, severally were employed; and Handel's four anthems composed for the coronation of George II. in 1727, have rendered it an arduous task for any one to enter into the same field of competition. Dr. Boyce set the *Te Deum*, &c., for that of the late King; and on the present occasion, Mr. Attwood, and Mr. W. Knyvett, as composers to his Majesty, each produced an anthem, which have added to our national stores, already rich in this department of the art, and were, one or both of them, performed at the recent Chester, Derby, Oxford, Birmingham, and Liverpool festivals.

We have already had occasion to observe upon the comparative infrequency of musical performances in aid of public charities in the metropolis. Immediately after the coronation, however, a grand festival was projected, in celebration of that most interesting event in the history of a people, the solemn recognition of their king, for which the use of the venerable Abbey of Westminster was once more accorded. The main object, at the same time, was to assist in raising a fund for rebuilding the Westminster Hospital, established in 1719, "for the relief of the sick and needy from all parts of the world," which had fallen into decay. Everything was left precisely in the same splendid order as on the day of the coronation, except that a slight railing was erected round the throne; and the temporary galleries and boxes within the choir were occupied on the 24th of July, by a company of above three thousand persons, including many foreigners of distinction. The orchestra, which was filled with musicians of the first eminence, was led by Mr. F. Cramer, Mr. Greatorex presided at the piano-forte, and Mr. Attwood at the organ. The principal vocal performers were, Mrs. Salmon, Madame Camporese, and Miss Williams; Messrs. Braham, Vaughan, Nield, and Bellamy; Signors Begrez and Angrisani. The choruses were supported by one hundred and twenty singers, in addition to the gentlemen of the Abbey and the Chapels Royal. The Dettingen *Te Deum* commenced the performance; Madame Camporese, in "*Gratias agimus*," and Mr. Braham, in "*Deeper and deeper still*," were even more than usually effective; and the close of Mrs. Salmon's air, "*As from the power*," was greeted with a murmur of applause almost too audible for the sanctity of the place. We have not yet been favoured with a promised statement of the profits accruing to the Hospital: they proved, however, considerable, and were acknowledged by its friends, with the presentation of a piece of plate to the able proposer,

William Ayrton, Esq., F. S. A., for his valuable services, on that and other occasions.*

The meeting at Salisbury in August, was remarkably well attended. The two former of the ladies just mentioned, with Messrs. W. Knyvett, Vaughan, Bellamy, and Signor Ambrogetti, formed the vocal attractions; and the increasing popularity of Italian music and musicians is said to have been very apparent. In the end of September, another grand festival was held at Chester, in the nave of the Cathedral, which was honoured with the name of his Majesty as the Patron. The Lord Bishop of the diocese, Dr. Law, was the President; and among the Stewards, who consisted of forty-eight of the nobility and principal commoners of this proverbially "old familiated district," were the Lord Lieutenants of Cheshire, and several neighbouring counties, the Bishop of St. Asaph, and the Archbishop of York, &c., the latter of whom attended the meeting, from a considerable distance. The principal vocal performers were Madame Camporese, Mrs. Salmon, Miss Stephens, and Miss Symonds, Messrs. Braham, Swift, Rolle, and Kellner, the instrumental, Messrs. Greatorex, Cramer, Mori, Lindley,

* In connexion with the Westminster Hospital, it may here be mentioned, that Madame Catalani, who returned to England a few days before the coronation took place, appropriated the profits of the second concert which she gave at that time, amounting to £315., in aid of the re-building fund. Among other liberal acts of a like nature, it should have been stated at page 66, that the profits of the grand concert there noticed as given by her at St. Petersburg, were bestowed on 200 unfortunate families. Since that page was printed off, we have learnt, that Madame C. is the daughter of Signor Augustus Catalani, a goldsmith, in Senigaglia, and that her first dramatic attempt took place at the age of 18, at Venice, where she became acquainted with Marchesi, and acquired great fame. Her parents, who now reside near Florence, invariably accompanied her travels, until her marriage with M. Vallebregue, whom she met with at the house of General Lasnes in Portugal. The Germans seem to have claimed her as a countrywoman, but her birth is ascertained to have taken place at Senigaglia on the 11th May, 1780. Madame C. has several brothers and sisters living.

&c. The receipts of this festival amounted to £5362., of which, £1562. were divided among the charitable institutions of the city.* Among the pieces that were performed, we meet with one for the first time, which the sight of the score, now lying before us, will not permit our passing by without particular mention, as an honour to English art, and a permanent addition to our national stock of orchestra songs. We allude to that fine composition of Mr. Horsley, the *Tempest*, which was sung by Mr. Rolle, and the poetry of which was written, expressly for music, by a native of the city of York, well known in the literary world, Dr. Nathan Drake. The meetings of the year were concluded by the established anniversary of the Three Choirs held at Worcester, at which an affecting event occurred, in the sudden death of Mr. John Griffiths, a member of the choir of that Cathedral for upwards of thirty years, who possessed a very powerful bass-voice, and had sung at the Gloucester festival in 1784, and also at the Abbey meeting in 1790. During Mr. Vaughan's performance of "*Gentle airs*" on the morning of the 5th of October, he was seized with an apoplectic fit, and expired two days afterwards.

The winter of 1821—22 was chiefly marked, in regard to music, by the tour of Madame Catalani throughout the country, in the course of which she visited Bath, Bristol, Glasgow, Edinburgh, York, &c. At the former place she gained nearly £500., whilst the conductor, Mr. Ashe, was a

* We have been favoured with the following account of the two former meetings, since the respective pages 61 and 88 were printed off. In 1806, the gross receipts were £3305., and the surplus for the charities £1001. Mr. Greatorrex was the conductor, Mr. Weichsell the leader, and Mrs. Billington the principal singer. In 1814, the gross receipts were £4072., and the profits £962. Mr. Greatorrex was again the conductor, Mr. Cramer the leader, and Madame Catalani the principal vocal performer. The total sum divided among the charities, arising from the three festivals, is £3526. 3s. 5d. No account of any previous ones appears to be obtainable.

loser of £200.; at Bristol her emoluments were about the same, and the conductor just escaped loss; while at Glasgow, the gross receipts amounted to £2300., and the payments to £2100., of which Madame Catalani received about £760., Mrs. Salmon £260., Mr. Braham £250., &c, so that there was only £200. left for the charity in behalf of which the con-

1822. certs were held. The concerts given at York in January, were attended by many persons from a considerable distance, under the impression that it might be their last opportunity of hearing this astonishing vocalist; though, from recent announcements, it would appear, that even the late, and then unexpected festival, and her subsequent tour through Scotland and Yorkshire, has not put a final termination to her northern progresses. On the plan of the meetings thus announced, a few remarks will be offered hereafter; but we cannot refrain now from observing, that, whilst we rejoice to witness the liberal remuneration of splendid talent, and are fully aware of the time, expense, and incessant labour required to arrive at perfection in the art, we must never forget, that the inferior artist is also worthy of his hire. We do not object to behold great professional merit elevated from humble beginnings to the enjoyment of carriages, and servants, and French wines; provided, only, that the less gifted, but not less necessary, performer be not condemned to starve, whilst contributing his portion to the general effect. The assistant instrumentalists, in particular, are miserably and inadequately recompensed by a disproportionate share of that bounty which is derived to all alike from the same public source; and it may deserve our further consideration, whether, among other advantages, this evil be not likely to be obviated, in some degree, by the management of provincial festivals being vested in the hands of a local committee, rather than in their being undertaken by strangers, and principally for the personal emolument of a few eminent individuals.

As if in vindication of their claim to the antient designation, two new oratorios were brought forward this year at the miscellaneous concerts, at Covent Garden, which only served more fully to confirm the national predilection in favour of something solid, under that sacred and abused title, notwithstanding the increasing inclination evinced towards Italian comic performances. A portion of Rossini's *Mose in Egitto* was first produced, but it failed to make more than a momentary impression; and the recollection of it, contrasted with Handel's *Israel in Egypt*, as performed in York Minster, does indeed leave a sense of its "infinite nothingness" upon the mind, as a contemporary critic justly observed, on hearing "*The horse and his rider*" at the Antient Concerts, a few days after the *Passage of the Red Sea* had been exhibited at Covent Garden. Under how different a feeling the latter was composed from that with which Handel was inspired,—whose tears are known to have sometimes mingled with his ink, and who declared, as the venerable Dean of Raphoe still survives to relate, that when he imagined the *Alleluiah Chorus*, "he did think he saw all heaven before him, and the great God himself,"—may be conceived from the anecdote in the life of Rossini, which describes him as writing the prayer "*Dal tuo stellato soglio*," in ten minutes, after jumping out of bed at noon-day, in the midst of a dozen lounging friends, and without making use of an instrument. We are very far from being insensible to the beauty of this piece, or of "*Mi manca la voce*," in the same work; nor is it meant to deny the merit of the work itself, but only to contend for its really secular character; which, indeed, seems to have been nearly proved, by the much greater success that it experienced, when reproduced in action as the opera of *Pietro l' Eremita*.

The other novelty was an oratorio entitled the *Deluge*, composed by the conductor Mr. Bochsa; which, as it was a great attempt, so also appears to

to have been a great failure. It consisted chiefly of imitative and descriptive music, carried to a degree beyond the legitimate boundaries of the art; which Haydn had enlarged in the *Creation*, and in the *Seasons* extended so far, as to compromise, in the judgment of many, its title to the character of an oratorio, while some indeed have denied it to them both. After these, the *Messiah* was performed entire, to an unusually large audience; a fact, which would seem to indicate that, however captivated by bewitching melody, our countrymen still retain some of their educational predilections for Handel and the old school. Madame Catalani is stated to have refused £1500., and demanded £2000. for an engagement at these performances: without her, it may deserve to be mentioned, as an evidence of the present state of music, that no less than eight female and twelve male vocalists, English and Italian, of the first class, appeared in the course of one evening, besides instrumental performers. Among the novelties of the season was a piece entitled *Bajazet*, composed by Lord Burghersh, under whose auspices the plan of the Royal Academy of Music was also at this time submitted to the public. We can do no more than barely notice the commencement of a national establishment of this magnitude, which forms so very principal a feature in our musical history; and shall therefore only further mention a few instances of the application of the art, in aid of benevolence in the metropolis. These consisted of a grand selection of music at the Surrey Chapel, under the direction of Mr. Jacobs, for the benefit of the Surrey alms-houses; a benefit concert for the widow and family of the composer A. Rombergh; another, given by Madame Catalani, in behalf of the distressed Irish, and of persons confined for small debts, &c.; and a well-intentioned one at the Mansion-house, which, from some cause or other, unfortunately failed to attract the public support.

The country meetings of the year commenced with one at Reading, under great patronage, and on an extensive scale, embracing many of the principal vocalists already mentioned, with the addition of Madame Caradori; at which the pre-eminence, hitherto enjoyed by the productions of the elder masters in the distant provinces, appears to have yielded under the influence of modern taste. This might naturally enough be expected to occur first on the road between London and Bath; and at Reading we accordingly find Handel giving place almost entirely to the *Creation*, the *Mount of Olives*, *Mose in Egitto*, and the *Deluge*. After this, came the ninety-ninth anniversary meeting of the Three Choirs at Hereford; and the holding of the Preston-Guild, which occurs only once in twenty years, afforded a favourable occasion for musical performances, of which the neighbouring town of Liverpool also partook.

The fourth Derby musical festival was held from the 8th to the 11th of October, it being now extended, like that of Birmingham, to four days, under the presidency of the Duke of Norfolk, with thirty-six other patrons, including the Dukes of Devonshire, Rutland, and Newcastle; the Lord Lieutenants of three contiguous counties. The first day was appropriated to cathedral service, with a sermon by the Rev. W. V. Vernon, son of the Archbishop of York. Purcell's *Te Deum*, Croft's anthem "*God is gone up*," and *Jubilate*, with Cooke's "*Gloria Patri*;" Luther's hymn, Kent's "*Hear my prayer*," with "*Holy, holy*," and the funeral anthem of Handel, and the 100th Psalm, arranged by Mr. Greatorex, presented a treat not much inferior to the wholly musical performances of the following days.

The second morning was devoted to the *Messiah*, and the third to a selection, of which the principal novelties were Knyvett's Coronation anthem; the trio and chorus of Haydn, "*The Lord will comfort*," and his quartett "*Lo, my shepherd*," from Gardiner's *Judah*; with the be-

fore-mentioned quartett "*Dal tuo stellato soglio*," from *Mose in Egitto*. In addition to these were given, the first part of the *Creation*, and some of the other invariable standard pieces; but the fourth morning presented what may almost claim to be considered as a great rarity, at least, if not a novelty, the performance of one of Handel's oratorios entire, other than the *Messiah*, in the instance of *Judas Maccabeus*. The evening concerts were particularly rich in instrumental music. Haydn's 11th symphony, Mozart's in C. Op. 26, and the *Jupiter*, Beethoven's overture to *Egmont*, the favourite one to *Anacreon*, and another by Romberg, displayed the various merits of composition; whilst Mr. Cramer in Martini's 4th concerto, Messrs. Mori, Lindley, Willman, and Nicholson in concertos on the violin, violoncello, clarionet, and flute, presented an unusually brilliant assemblage of executive talent. The orchestra was further enriched by the accession of the trombones from the King's private band, and with the rising talent of Messrs. Mackintosh and Harper on the bassoon and trumpet, not forgetting also the inimitable foundation notes of Dragonetti's double-bass. The whole was led by Mr. F. Cramer, and conducted by Mr. Greatorex.

The vocal selections consisted, as usual, of a combination of antient and modern compositions, with a much greater proportion of the former, and those of course chiefly English, than has latterly been to be found at a metropolitan concert. Three pieces by Purcell, including the *Frost scene*, and *Mad Bess*; three from Handel, with one respectively by Bach and Pepusch, Arne and Jackson, and one or more from eight or nine English writers of the succeeding age down to Bishop's *Chough and Crow* inclusive, afforded ample specimens of native talent, and the elder school. Besides the Italian concerted pieces, which were wholly from Mozart, and a variety of others, the attractive Rossini furnished four; of which, the song "*Di piacer*," the

duett "*Per piacere*," and the beautiful quartett "*Cielo, il mio labbro*," were the absolute novelties of the meeting. The success which crowned the whole was great, the attendance of persons of rank numerous, and the receipts more than on any former occasion, amounting to £3723; of which, £1036. were paid to the Hospital, being, however, owing to the increased expenses, not quite so great a proportion as remained over in 1810 and 1819. The principal vocal performers were Madame Camporese, Mrs. Salmon, Miss Stephens, Miss D. Travis, and Miss Holmes; Messrs. W. Knyvett, Vaughan, Bellamy, Isherwood, and Signor Ambrogetti. This festival was followed by one at Norwich on a smaller and more select scale, the efforts which had been made to connect it with the interests of the County Hospital, not having as yet proved successful. Madame Camporese, and Mrs. Salmon, Mr. Sapio,* and Mr. Beale, were the principal singers; the band was

* The first occurrence of this gentleman's name reminds us of his claim to our notice as one of the performers at the Yorkshire Festival; although several of those who have been mentioned in the recent part of our narrative, have not been made the subject of particular remark; partly on account of the difficulty of ascertaining facts correctly, and partly, because they have been chiefly young and rising performers, or such as have not filled so prominent a place at musical festivals, as to afford many materials for observation. Mr. Sapio is the son of a well-known musical professor, who filled the office of Maestro di capella to the late unfortunate Queen of Louis XVI., and therefore naturally applied himself to the study of music, though not with a professional view. Having received an excellent education also in other respects, he entered and served for some time in the army, which he has now quitted, for a line of life that offers, at least in a time of peace, a surer and speedier path to the acquisition of fortune. Though his father is an Italian, and his mother a French woman, Mr. S. is English by birth and education, or, as a writer on the late festival expressed it, with regard to his professional attainments, "English from top to toe." His acquaintance with the language of the three countries is equally extensive, and it is evident, that he has thus enjoyed considerable advantages in the acquisition of manners, music, and literature. With these qualifications, Mr. S. arrived in England, from Paris, in July, 1821, and immediately gave a subscription concert at a private mansion, at one guinea per ticket. The first impression was decisive, both of his talents, and his

led by Mr. H. Smart, and included several able and rising, though hitherto not generally known, performers; as Mr. Peile, from the King's theatre, on the violoncello, Mr. Denman on the bassoon, Mr. Williams on the clarionet, and Mr. Card, who had played a concerto at the last Salisbury meeting, on

success, though it was not anticipated that his power would have proved so great, as to render him nearly as acceptable in a Cathedral, as in a concert room. His arrival took place at a period highly favourable to the success of a tenor-singer of much fewer pretensions than his, both as to natural powers and cultivated science. We find him to have been equally well received at Bath, and other provincial towns, and in the two ensuing seasons engaged at the Philharmonic, as also filling a prominent station at the metropolitan concerts in general, where his talents were duly appreciated. This was fully proved by the circumstances attending his benefit concert in 1823; the evening fixed for which, being also chosen for that in behalf of the Royal Academy of Music, an arrangement was ultimately made, which was followed by a considerable accession of patronage and celebrity to Mr. S. What alone was still deficient in fame and extended notoriety, the recent Gloucester and Yorkshire festivals have conferred upon him.

We have purposely abstained, hitherto, from instituting any comparison between the distinguished performers who have come under our notice, the object proposed not being to give a finished description, but only such a biographical sketch, as might relieve the general narrative, and serve to convey to the reader some information respecting those especially, who were connected by their engagements with the Yorkshire Festival. Probably, however, Mr. Sapio may safely be ranked as between Mr. Braham and Mr. Vaughan in the character of his style, with somewhat less energy than the former, and less purity than the latter; yet possessing many of their respective excellencies, without being subject, at the same time, except perhaps in a slight degree as to declamatory passages, in which he closely resembles his theatrical predecessor, to the imputation of mannerism. What he may become depends wholly on himself: his French singing is acknowledged to be beautiful, but scarcely deserves to be classed as a distinct branch of art; his inclination lies evidently towards Italian music, and we know that he takes no part in the performance of an English glee. There is, therefore, some reason to fear, lest the prevailing fashion of the day should have a tendency to prevent him from cultivating that subdued chasteness of expression, which alone is requisite to place him as high in the class of English, as he unquestionably is already in that of Italian, singers. Of his present powers and future capabilities, the effective manner in which he sang "*Deeper and deeper still*," in York Minster, under all the unavoidable circumstances of comparison, has afforded abundant and decisive evidence.

the flute. The year closed with a similar performance at Cambridge in December, being the first under the management of the present Professor, Dr. Clarke Whitfeld, who announced a new oratorio, composed by himself; but which, unfortunately, did not repay the expenses, although supported by Miss Travis, Miss Paton, and Mr. Vaughan, with a complete instrumental band.

In the pursuit of this attempt to collect the details, and embody the leading features, of the principal musical festivals of the past century, in something of an historical form, we are now brought down to the beginning of the year 1823; a year not less remarkable than any of the preceding ones for the number, the excellence, and the success of the meetings by which it was characterised. Little indeed could it have been imagined, when the plan of the Abbey commemoration, by many treated as impracticable, was first conceived in 1783; that, in forty years from that time, the love and the practice of music would be so widely diffused, as to lead to the holding of four extensive festivals of a similar kind, in as many successive weeks, in different parts of the kingdom. Music does, assuredly, fill a great, perhaps in some instances, too great, a space in modern education; but the preceding pages, have, it is hoped, afforded a proof, that much of its influence, at least, has had a beneficial tendency and result. Still however, the true principles of the art, as well as its history and criticism, were very imperfectly known; and while its practice gives almost universal pleasure, its judicious application and real dignity have been but little understood and appreciated. Frequent mention has already been made of the *Quarterly Musical Review*, the establishment of which in 1818, was an event of no small importance to the best interests of the art; and with the year 1823, commenced the *Harmonicon*, a monthly publication with a similar object, conducted on a somewhat different plan. To these two works, therefore, as

the depositories of our future musical history, and the guardians of our taste, we may with safety and propriety refer, for full reports of the other festivals which marked the autumn of this year; presuming them to have been furnished, at least in part, by individuals, qualified from personal attendance to institute the necessary comparisons, and uninfluenced by local prepossessions in favour of any one meeting in particular. It may just be mentioned, however, that at the metropolitan Lent concerts of this season, the oratorio of *Palestine* was partially performed, and a new sacred opera by Rossini, entitled *Cyrus in Babylon*, was brought out; as also, that a splendid performance took place in June, for the benefit of one of the London Hospitals. At Lane-end in Staffordshire, a considerable sum was raised by a charitable concert in February; and at Edinburgh, another for the family of the late Mr. N. Corri produced £270.; so general has become the application of music to purposes of this nature. In June likewise, three concerts on a large scale were given at Oxford, under the direction of Dr. Crotch, which presented an admirable selection of the choicest antient and modern compositions. Miss Stephens, Miss Travis, Madame Caradori, and Madame Ronzi di Begnis; Messrs. W. Knyvett, Vaughan, Bellamy, and Signor di Begnis, were the principal vocal performers, and were received with repeated *encores* by a delighted audience.

It is observed, in a recent article on painting in a literary journal, that "much remains to be done before we can be said to have even collected materials for the history of the art. There is, indeed, a large amount of outstanding anecdote, and date, and criticism, which might readily be called in; but, before it could be made acceptable, it would require a very rigid process of comparison and authentication." This remark equally holds good in regard to music, at least with respect to the important period of the last forty years. Dr. Burney's history, though it comes down to a later date

than the less known, but more learned and elaborate work of Sir John Hawkins, was evidently brought to a hasty conclusion ; there is no satisfactory summing up of the subject, and many things that were promised during its course, one of which was, some account of the most remarkable music meetings, are sought for in the fourth volume in vain : besides this, it was finished at a time of ebb in the tide of musical affairs, unmarked by any interesting occurrences ; and was not even enlivened, as it might have been, by an account of the Abbey Meetings of 1785, 1786, and 1787, the difficulty of recovering any authentic particulars of which has been already mentioned. It is not presumed, that the preceding imperfect, though not unlaborious collections, have at all supplied the deficiency ; should it be allowed only that they have furnished a few more materials, and reduced one portion of the outstanding amount into a more accessible and useful shape, a part of their object will have been fully obtained.

Another end proposed was, to obviate some of the objections made to musical performances, by shewing how they were daily becoming more and more auxiliary to benevolence, and allied with the best feelings of our nature ; and to strengthen and confirm the union that has so happily taken place. The general musical reader, it is hoped, may meet with some facts redounding to the honour of his favourite art, with which he was not before acquainted ; he will, perhaps, find, that the application of music to charity has been more extensive than he had been led to suppose, and that it has not originated altogether in the place and manner that have been stated by recent writers, nor been imitated only within the last few years in other towns ; whilst the more local reader, zealous for the credit of his county and the prosperity of its charitable institutions, will not be displeased to see, that the efforts made at York in their behalf, long repressed as they were by unavoidable circumstances, but bursting forth at the earliest

possible moment, need not shrink from a fair comparison with all the other generous and successful exertions that have been recorded.

It has been shewn, in the commencement of this sketch, that the plan of making music meetings in the country subservient to the cause of charity, was first suggested by the members of the Three Choirs of Gloucester, Worcester, and Hereford, in 1724. We have not met with any such meetings, at least in the North,—for, as to the Southern and Western counties we are not competent to speak positively,—until 1769, when the Leeds Infirmary was benefited by an oratorio.* A similar performance took place at Norwich in 1772;† but it does not appear that those at Halifax and Liverpool in 1766,‡ unquestionably the earliest in the North of England, or at Beverley in 1769, and at Liverpool in 1770 and 1778, were held for any charitable purpose: they were all of them, however, previous to the first oratorio at Birmingham, also in the latter year, at which place the meetings were made triennial in 1787, and first began to lay claim to superior excellence in 1799. The Sheffield and Hull Infirmaries were assisted in 1786 and 1792, by musical performances on a scale of some extent, and the adoption of the plan of management by a Committee, under the sanction of patrons of rank, at Chester, Liverpool, Derby, and Edinburgh, for the benefit of the local charities, has been related above. From these facts it is evident, that the statements which have been made, in more than one periodical publication, implying that the Derby festival in 1822, and those

* See page 53.

† Page 100.

‡ We learn, from information kindly furnished by the Vicar of Halifax, that the organ there was opened on the 28th of August, 1766, and Mr. Herschel was elected two days afterwards, to the office of organist, which he relinquished in December following. The reader will therefore be pleased to substitute the words "in 1766," for "about 1762," at page 53; and to observe, at page 83, that the Liverpool oratorio took place four months *before* the one at Halifax.

of Liverpool and York in 1823, arose out of the Birmingham one in 1820, and that the plan of the latter itself was first tried in 1817, are very far indeed from being correct. Neither, as we have seen, is it by any means the case, that the other provincial meetings are of quite so recent a date as seems to be generally supposed.

Notwithstanding their local importance, it is not very many years since the Birmingham festivals first attracted that general attention which the wide-spreading cultivation of music has now procured for them. We cannot but consider their excellence and celebrity to have been derived from the judicious principle of fixing their recurrence at stated intervals of time, rather than from any priority of institution, or original superiority of talent engaged. In all these particulars the Three united Choirs unquestionably take the lead; of which, says Mr. Lysons, Dr. Burney has justly observed, that "whenever there appeared any vocal or instrumental phenomenon, either of our own country, or from the continent, the public were sure to be regaled with it at the Triennial Meetings." But, whilst the holding of these meetings is, perhaps, rather too frequent, being in reality *annual* within a limited district, to allow of their scale being much extended; the want, on the other hand, of a systematic organization, as at Birmingham, has prevented those places, which began their course simultaneously with that town, from acquiring the like fame, or partaking of the same benefits. The books of the Chester meeting of 1791, in behalf of the principal charities, now lying before us, evince, that, in point of extent and excellence, it was fully equal to any provincial one of that time. The *Messiah*, *Samson*, and two miscellaneous performances, occupied four mornings, (which the Birmingham meeting did not embrace until 1820,) under the patronage of the Bishop, Dr. Cleaver, and eight other Stewards. The admission to the evening concert was half-a-guinea, and besides other amusements, a public breakfast,

with glees and catches, extended the whole to five days' duration. If the late success of Birmingham, therefore, has stimulated some places to follow its example, and imparted fresh vigour to others; it is not unreasonable to suppose, that its own former exertions may have been partly provoked by such generous rivalry as this. But these meetings, unfortunately, not being made statedly periodical, the public attention was left without a fixed object in view, by the anticipation of which a permanent interest might have been maintained. Herein the advantages of the Birmingham plan are most apparent; no sooner is one festival past than preparations are begun for the subsequent one, which is already certainly announced; and thus an increase of energy, an increase of interest, and an increase of profit, are progressively manifested, to which it is as impossible as it would be undesirable, to place any imaginable limit.

It is with some reluctance that we have been induced, in compliance with suggestions from several quarters, thus summarily to restate a few leading facts; in consequence of the erroneous opinions above-mentioned having received a sanction and a passport to futurity, from the insertion of some remarks of a similar nature by a correspondent, in the highly respectable work already referred to,* to which it clearly appears to us that they are not entitled. The unqualified manner in which the writer in question has spoken of "the first, the original example" being "followed," in the last two years; and "taken up" in the present, by other places, as if for the first time, can only be accounted for by the supposition, that from the want of a record like that to which he was then contributing, their former efforts had escaped his recollection. Yet we have seen, that musical festivals have been frequently held at several of those very places,

* Quarterly Musical Review, vol. 5, page 502.

under the management of a committee of gentlemen, and in behalf of charitable institutions; not to mention their earlier meetings, on a more contracted plan. Cordially agreeing, therefore, that "the glory of the design remains where every generous successor will desire it should remain;" and without attempting to set up any of those "claims to superiority," which seem to be so deprecatingly anticipated, in behalf of any one town or county, to the disparagement of the "parent institution;" we are, nevertheless, compelled to dissent from the application of that term to any other meeting than that of the Three Choirs, whose right to the distinction, it is remarkable, is fully proved by the remaining contents of the very pages from which these expressions are taken. It seems evident to us, that all the other country festivals have emanated from their example, and that the early imitators of it were stimulated chiefly by the amazing success of the first four Abbey meetings, the receipts of which were upwards of £50,750., and the profits for charity £26,200.* To speak, therefore, of any particular town as having recently "found out the secret" of employing music in aid of benevolence, does certainly appear to be quite irreconcilable with this view of the circumstances above related.

In thus endeavouring to ascribe honour to whom honour is due, we are not conscious of following any guide but the facts of the preceding narrative. For the Yorkshire Festival, it is evident, that no priority of date can be laid claim to, yet it would be quite erroneous in the reader to suppose, that it originated only in the recent example, and success of other

* None of the provincial festivals ever came up to those in the Abbey in respect to the receipts, previous to that at York, which divided £7200. in charity, out of £16,000. The greatest Abbey receipt was £14,000. in 1787, and the greatest profit divided was £7000. in 1784. The accounts of 1790 and 1791 do not appear to have been preserved.

towns. On the contrary, the desire of concentrating the musical strength of this great county in its capital, on a grand scale, had long been cherished, even so far back as the year 1791, when the experiment was tried on a tolerably extensive plan.* The use of the Cathedral, however, could not be obtained, until the year 1823, as we shall soon have occasion to relate.

“ Having spoken thus much in mere justice” according to the evidence before us, respecting the origin of the various provincial festivals, their progressive extension in aid of charity, and the reciprocal action of others upon Birmingham, which has been too much overlooked, as well as that of Birmingham upon others, which has been almost exclusively held forth to notice; we have only to perform the gratifying duty of acknowledging the deep obligations under which the musical world will ever remain to the exertions of that town, before we enter on the immediate details of the circumstances which led to the holding of the Yorkshire Festival. To the sound judgment which planned the triennial recurrence of the Birmingham meetings, we have just ventured chiefly to ascribe the foundation of their fame; and to the unwearied assiduity and steady perseverance which fostered their early growth, the preceding pages have borne testimony, so far as the materials were within our reach, as well as to the zeal, the energy, and the taste that have directed their more recent celebrations. Let us here cheerfully add, that the example which they have afforded, though it be not granted to be the oldest in point of time, or the greatest with respect to pecuniary results, can yet unquestionably claim the higher and less adventitious distinction of being the *best* on record, and of having, more than any other, imparted a beneficial influence to the art of music, and given an accelerated impulse to its application in behalf of charitable pur-

* See page 48.

poses. To the festivals of Gloucester, therefore, of Birmingham, and of York—to each and every institution, individually established with the same noble object, every lover of harmony, and every friend of humanity will, we are assured, cordially unite with us in saying, *Esto perpetua*.

It is well known to those lovers of our early ecclesiastical architecture, who are acquainted with the noble specimen of it presented by the Cathedral Church of York, how much of its present state of repair is owing to the antiquarian zeal and unwearied attention of its late venerable Dean. So far, indeed, did his admiration of the fabric under his care, and the fear of its sustaining any injury, influence his mind, that he could never be prevailed upon to give his consent to the oft expressed desire, that its vaulted roofs might be heard to resound with the strains of choral harmony, elicited from a band of musicians, commensurate in skill and in power with the extent and magnificence of the scene of their performance. Yet, though Dr. Markham did not give his permission for such a purpose, he was far from being indifferent to the musical character of his Cathedral, as related to the choral service; and one of the first acts of his administration was to send the organ to London to be enlarged and improved, as one of the very last was the addition of the pedal stops, which have rendered it beyond all competition the largest and the most complete instrument of its kind in England.

Mr. Drake, writing in 1736, says* “The organ is now placed over the choir door, where it antiently stood, but was removed thence by order of King Charles I., and placed opposite to the Bishop’s throne; his Ma-

* History of York, folio p. 521.

jesty giving for reason, that it spoiled the prospect of the fine east window from the body of the church.—It was brought back in the year 1688; Archbishop Lamplugh and the then Earl of Strafford contributed to the charge of it, as appears by their arms on the wood work.” Torre, in his MSS. which bear date from December, 1691, to September, 1692, describes the new organ as standing on the north side of the choir, opposite to the Archbishop’s seat. On the one hand, it could scarcely have been placed in its present situation in 1688, as Lamplugh was promoted to the see of York only in November of that year; and on the other, as he died in May, 1691, and Torre’s voluminous MSS. must have occupied many years in compiling, it probably was removed before the time of their transcription in 1691-2. It is probable also, that Drake is in error, as to the present organ having originally stood where it now does; it would rather appear, that King Charles ordered a *new* organ to be placed on the north side of the choir, instead of over the skreen, where the old one might have stood, of which there is no account, and which is indeed doubtful, from its having been the antient ecclesiastical custom to place the organ on the side, and not in the centre, of the choir. In July, 1632, a fine of £1000. having been laid on Edward Paylor, Esq., for the crime of incest, the Dean and Chapter petitioned the King, who in November granted that sum to them, for repairing the church, setting up a new organ, furnishing the altar, and maintaining a librarian; whereupon, in March, 1632, articles of agreement were entered into, by Dean Scott and the Residentiaries, with Robert Dallam,* of London, blacksmith, who engaged to build a great organ for £297., with £5. more

* Drake erroneously calls him Dillum. There can be no doubt that he is the same person, mentioned by Burney, under the name of Dallans, as one of the four organ-builders who survived the restoration. History, v. III. p. 435.

for his journey to York ; and in which the price of each stop is distinctly specified. This sum did not provide for any thing more than pipes, sounding boards, and three pairs of bellows, neither was there a swell, which, though an English invention, was of later date. The account of the chamberlain, relative to the appropriation of the £1000. is dated 1634, from which it appears, that a workman from Durham* was engaged for fifty-two weeks, at 20s. per week, to build the case, and there can be no doubt that the present case and the old pipes are of this date. King Charles visited York in May, 1633, and on the 26th he went to the top of the great tower, at which time it is presumable that he directed the placing of the organ, then recently contracted for, on the north side, which conjecture is strengthened by the entry of charges for work done at the *pillars* to support the organ loft.† About 60 years ago, this instrument was repaired, when probably the swell, two more pairs of bellows, and some stops were added. The repair of 1803 cost nearly £800. and was entrusted to the widow of Green, when the bellows were again reduced to three pairs ; and the recent additions were executed by Mr. Ward of York, making the total sum expended upon the organ under the presidency of Dean Markham, very little short of two thousand pounds.

As this organ is now the largest and most complete instrument in Great Britain, a particular description of it will neither be uninteresting nor

* In an old MS., from which Sanderson compiled his History of Durham, 1767, it is said, that there were only other two organs in England, of the same make as the centre one in that cathedral, the one at York, and the other at St. Paul's. Probably this relates to the former organ at York, as this Durham workman could scarcely be called an organ builder ; if so, it is the only mention of it that has occurred.

† See Appendix, No. 1, for an abstract of the original papers relating to this subject, taken, by permission, from the Cathedral Library.

irrelevant to the subject before us. The following is the arrangement of the Stops :—

Cornet, 5 ranks, (great organ.)	NAVE ORGAN.
Shawm, (pedals)	Clarionet.
SWELLING ORGAN.	Bassoon.
Hautboy.	Mixture, 4 ranks.
Clarino, (unison with trumpet.)	Flageolet, (unison with 15th.)
Cornet, 4 ranks.	Fifteenth.
Principal.	Twelfth.
Dulciana, (metal.)	Principal.
Dulcian, (wood, open pipes.)	Harmonica, (unison with principal.)
Open diapason.	Open diapason.
Stopped diapason.	Stopped diapason.
PEDALS.	GREAT ORGAN.
Trombone.	Clarion.
Trombone.	Trumpet.
Sacbut, (unison with double diapason.)	Cymbal, 3 ranks.
Sacbut, (ditto.)	Sesquialtra, 3 ranks.
German principal.	Fifteenth
German principal.	Twelfth.
Great double principal.	Principal.
Great double principal.	Nason, (unison with principal.)
CHOIR ORGAN.	Open diapason, (inside.)
Sesquialtra, 3 ranks.	Open diapason, (west front.)
Octave flute, (wood, open pipes.)	Open diapason, (east front.)
Principal.	Stopped diapason.
Flute.	PEDALS.
Dulciana.	Great stopped diapason.
Metal stopped diapason.	Great stopped diapason.
Open diapason.	Double diapason.
Wood stopped diapason.	Double diapason.

The great organ case appears above the great stone skreen ; and the choir organ is placed east of the great organ. The nave organ, west of the

great organ, (having a Venetian swell throughout,) is not visible, being concealed by the skreen. The scale of the great organ, choir and nave organs, is from F. F. F. to F. in alt., being 60 keys. This is an addition to the old instrument of the two notes F. F. F. and A. A. flat in the bass, and of F. in alt., through all the stops. The swell is comprised in the great organ-case, the scale of which is from F. F. to F. in alt., being an addition to the old swell of the bass octave. The bellows and pedal pipes are placed in the interior of the stone skreen, to the right and left of the organ-case. The scale of the pedals is from F. F. F. to C. C. The total number of stops is 52, and of pipes, 3254. There are three sets of keys, viz :—one for the great and nave organs, one for the choir organ, and one for the swell. There are movements likewise for enabling the performer to play two or three sets of keys at once; or to detach the great and nave organs; also to couple the bass keys of the great and choir organs to the pedals, in addition to the pedal pipes.

The organ, previous to 1803, had five pairs of bellows; as altered in London, there were three pairs of horizontal bellows, carrying a weight of sixty-eight pounds each. Two of these pairs of bellows remain, rising four feet, and carrying a weight of about two hundred pounds each; they supply the pedals. In lieu of the third, there is a new pair of bellows, twelve feet long, by eight feet wide, and carrying a weight of eight hundred and fifty-two pounds; this bellows is raised by a large fly wheel, weighing eight cwt.; and supplies all the manuals. The bellows are blown by two men, one at the large, and the other at the two pedal bellows.

The Haarlem organ contains 60 stops, being eight more in number than that in York Minster; yet, upon a fair comparison, the York organ

will be found to have a much greater number of large scale stops.* Musical men, therefore, give the preference to that at York, which adds the depth and power of the continental instruments, to the sweetness and mellowness of the English. Most of those on the continent are constructed of coarse materials, and are harsh and noisy in the upper notes; whilst the York organ is so smooth and rich in its tone, that those who expect an extraordinary effect of loudness are most agreeably disappointed. The size of the organ nevertheless is barely in proportion to the immense space of the building which it is required to fill. The whole of the recent improvements were planned by Dr. Camidge, and carried into effect under his direction. The execution of the work by Mr. Ward, the resident organ-builder, must doubtless confer on him great and lasting reputation, especially considering the difficulties with which he had to contend, in consequence of the strict orders of the Dean and Chapter, that the case of the old organ should not be enlarged, nor any of the additional work be visible.

On the 29th of September, 1822, Dr. Markham died, and was succeeded in the Deanery in November following, by the Rev. William Cockburn, M. A. The occurrence of an event, so important in the annals of a cathedral city as the appointment of a new Dean, was naturally regarded with considerable interest by the inhabitants of York; among whom the lovers of music could not but perceive and hope, that an opportunity might now be presented for accomplishing their long cherished desire. Before, however, any movement could take place, the ardent zeal of his Grace the Archbishop anticipated their wishes, and even with his first congratulations of

* The Haarlem organ is very far indeed from being the largest in Europe, as is generally supposed, and a recent account of it enumerates only 59 stops. A list of some of the principal organs in existence, preceded by a short history of the invention of the instrument, will be found in the Appendix, No. 2.

the new Dignitary, were mingled inquiries and aspirations for a Musical Festival in the magnificent temple over which he was called to preside. The prompt expression of these sentiments being happily met by correspondent feelings on the part of the Dean, the great barrier, which had so long existed, was at length removed, and a wide field of action and of enterprize laid open at once to view. A new generation, indeed, had sprung up since the project of holding a grand festival in the Cathedral was first entertained, and some of its early friends were no longer remaining to witness its execution ; but, during this long interval, the slumbering sparks of musical fire had been kept alive by the success of similar undertakings in other places, and only wanted the breath of opportunity in order to be kindled into a flame ; whilst the altar of charity on which it was to be consecrated and displayed, was vast enough, at once to warm the hearts and to elevate the minds of the most insensible to music's charms. There existed in the extensive county of York, four principal unendowed Hospitals for the relief of the sick poor, some of which were at this time in a state of peculiar need, and all diffusing blessings around them, circumscribed only by their means. Of these, the General Infirmary at Leeds, Hull, and Sheffield, especially the former, had frequently received aid from musical performances ; but it does not appear that the funds of the York County Hospital had, except in one remarkable instance,* been assisted in the same manner. It had, however,

* In the month of December, 1818, the state of the finances of this Hospital having been previously brought before the public by an advertisement, without success, it was determined to try the effect of a musical performance for the benefit of the charity. Accordingly, a Concert was advertised to take place on the 4th of January, 1819, in the great Assembly Room. The name of Lady Anne Vernon was announced as the Patroness, and there was also a numerous and respectable list of Patrons. The Concert took place under the management of Mr. P. Knapton. Dr. Hague was leader, and Mrs. Salmon, principal vocal performer. The amount received from the Concert alone, after defraying the expenses, was

always been considered, that a festival, held on a scale of magnificence worthy of the Cathedral of York, ought, as concentrating the general support of the county, to be conducted with a view to the equally extensive diffusion of the benefits arising from it; a principle of union, which, in all the discussions that arose out of the now opening prospect, was steadily kept in view. Like the great Commemoration of Handel in 1784, the Yorkshire Musical Festival thus originated in conversation; the former was indeed the parent of all such meetings on an enlarged scale, but, in the first planning of it, charity was not contemplated, the honour of the art only was considered; whilst, in the latter, the consideration of the interests of the four Infirmaries formed a principal feature from the beginning.

It was not, however, until the beginning of May, 1823, that it was finally determined to hold the proposed festival in the succeeding autumn. Probably, could all the various difficulties attendant on an undertaking of such a magnitude have been contemplated at one view, they might have deterred the proposers from proceeding so quickly; but, the determination being taken, no time was to be lost in preparing for the execution. It was indeed desirable on every ground, both of the interests of humanity and of musical gratification, that all collision with the triennial meeting at Birmingham and the festival at Liverpool should be avoided: after some correspondence, the managers of the latter altered their time,

£265. 8s. 5d. In addition to this sum, such liberal donations poured in from all quarters, as in the course of a few weeks, to exceed £1400.; and the total amount advertised at the beginning of February, 1819, (including the profits of the Concert) was £1732. 12s. 5d., nearly the whole of which sum (little short of the Hospital's receipts from the late festival) the Steward of the charity states that he considers as having arisen from the patronage given to the Concert, which excited the public attention to the wants of the Charity.

and the York meeting was fixed by his Grace the Archbishop, and the Dean, who were then in London, for the week in which it was ultimately held. Under all the circumstances, it is a subject of satisfaction that it did so take place. True it is, that much more leisure for preparation was really wanted; that more practice, at least of the works of the modern composers, would have been useful to the chorus-singers, whose acquaintance with Handel could not be surpassed; and that some few minor arrangements might have been made with more ease to those who devoted themselves to the business: but when the danger arising from procrastination is considered; when it is remembered that zeal may be chilled, and imaginary difficulties be conjured up, that experience alone can point out the best mode of proceeding in future; and that, if put off until another year, the drained coffers of some of our hospitals might have been nearly exhausted, and the *seven thousand* pounds poured into them been withheld, at least for a time, if not for ever;—it cannot but be a matter of proud congratulation for the county of York, that no considerations of delay did finally prevail, but that by what has been achieved, a sure foundation has been laid for the future periodical recurrence of the like delightful feasts of harmony and benevolence.

At the particular season of the year at which the festival was decided upon, it is certain, that no public meeting of the county could have been held, with the expectation of such an attendance as would have added any more weight to the undertaking, than might be obtained by diligent and general application to the principal individuals within its limits. Accordingly, the first measure to be adopted was, the formation of a committee of management from among those gentlemen who were resident on the spot; and, at the request of the Archbishop, Mr. John L. Raper was fortunately induced to take upon himself the delicate and difficult task of communi-

cating with his musical friends ; of whom Mr. Jona. Gray, Mr. John Brook, and Mr. John Hearon constituted, as it were, a provisional committee, whilst his Grace proceeded to consult with Mr. Greatorex respecting the plan and scale of the proposed undertaking. Here, indeed, was a serious matter for consideration: the impression on the minds of some was, that the first attempt should be upon a moderate scale, with about 130 performers, and an organ to be erected for the purpose, at the West end of the nave ; whilst others contended for a band of from 400 to 500 performers, at the least ; nor can the result of their noble daring be otherwise than gratifying to those, who were not unreasonably doubtful of the propriety of hazarding so bold an adventure. An understanding on these and other preliminary points being essential, Mr. Raper and Dr. Camidge proceeded to London ; where it was agreed that the extended scale should be adopted, in reliance on the great and effective strength of chorus-singers especially, and also of instrumental performers, which lay scattered over Yorkshire, Lancashire, and other northern counties ; and which, though not known at the regular performances in the metropolis, and therefore not appreciated, it was equally the duty and the interest of the promoters of a provincial festival like the present, to bring forwards on such an occasion ; having regard to the cultivation of musical taste and knowledge among themselves, as well as to the pecuniary interests of the charities, and the serious risk incurred.*

* It would be premature, in this place, to speak of the effects produced by the performance of the choruses, but it may be permitted to advert to the important consequences of having a body of singers constantly trained to the practice of them. For the attainment of that precision on which all effect depends, and which can never be given, even by the best of singers, without their being so far familiar with a piece of music as to know the result when the parts are put together, choral societies are of the highest value. Wherever they exist, it is comparatively easy to get up a musical festival,—where they do not, every exertion is but too likely to be impeded. The Birmingham meetings owe much of their fame to the

So large a band being thus determined upon, it became necessary to have an organ in proportion thereto ; the Cathedral organ was, therefore, the only one, to be found on so short a notice, that was adequate to the purpose, and that circumstance alone would decide the situation of the orchestra to be under the great tower. On this point, in itself of considerable importance, much difference of opinion prevailed. There can be no doubt, that, for general effect and the grandeur of the spectacle, as well as for ecclesiastical propriety in arranging the audience so as to face towards the east, the centre tower was most eligible as the seat of the performance. On the other hand, it was not unreasonable to fear that, from the tower being open

judicious fostering of such a society, and the benefits arising from the attraction which its correct performance has added to them, are acknowledged by the fact of the Hospital funds being allowed to contribute to its support. The profits applied to charity at Birmingham are above 5-9ths of the whole receipts. At Liverpool, a choral society was established in 1817, which holds a quarterly public meeting ; there is also another similar society existing in that town, and their value to future musical festivals may be easily conceived. The excellence of the Lancashire chorus-singers is proverbial, and accordingly at Manchester, Bolton, Rochdale, Preston, Halifax, Macclesfield, Stockport, &c., associations of this nature have sprung up from time to time, and continue to flourish and increase. At the Abbey Meetings in London, in 1784, &c., where the musical force was concentrated, the profits amounted to above half of the receipts ; and at the Yorkshire festival, where 5-11ths of the gross receipts were appropriated to charity, much aid was obtained at a moderate rate, from some of the choral societies just mentioned, and others in the West Riding ; whilst at Edinburgh, where a vigorous effort was made in 1815 to rouse the national spirit, and lay the foundation of a real taste for music, so great were the expenses, from the total want of chorus singers, and the necessity of bringing nearly *all* the performers from England, that under the most splendid patronage, and with £5735. receipts, only £1500., or rather more than 1-4th, was obtained for charitable purposes. If a good choral society for practice, were now formed in every large town in this large county, the next Yorkshire festival might not unreasonably be expected to surpass every performance that has yet taken place. We have to add, with great satisfaction, that societies of this description have been recently established at York and Hull, and we hope also that it has been the case at many other towns,

to the top,—a grand architectural feature peculiar to this Cathedral,—resonance, loss of power, and confusion, might take place. The committee, however, were relieved from all responsibility on this difficult subject, by the decision of the Dean and Chapter in favour of the existing organ, which necessarily fixed the placing of the orchestra adjoining thereto. Whatever loss of power may be the result of this arrangement, and it certainly was very considerable, there are various reasons to be urged in favour of it, in addition to the weighty one deducible from the organ. The two western pillars of the great tower project so far beyond the line of those in the nave, as greatly to contract the size of any gallery for the auditors which could be erected there, and which would also be rather unpleasantly deficient in light; neither would the patrons be quite so well accommodated in it as at the west end, on several accounts. A gallery under the tower would only hold about two-thirds of the number that were provided for in the one at the West end; or else, to compensate for the loss of nearly 400 guinea seats, it must be brought forwards in an unsightly manner into the nave, displacing many rows of seats therein, each of which produced £100. It may be added, likewise, that much of the beauty of the West window, the proportions of which were not encroached upon by the western gallery, would be obscured by an organ placed upon the orchestra erected there in its stead. In reply to this, it may be urged, that on a future occasion, galleries might easily be constructed in the side aisles, more than sufficient to compensate for any loss of room, arising from a change in the situation of the orchestra; and that, as it is only the diapasons, and the more powerful stops of the great organ, which are essentially necessary, there is ample time to provide an instrument fully adequate to the purpose, if fixed at the West end, where no absorption, or reverberation of sound can be expected to take place. At all

events the question as to the most eligible situation for the orchestra, could scarcely fail to be put to rest by causing it to be erected at the West end, on the next celebration.

Not, however, to anticipate at present the actual result of the plan that was adopted ;—on the return of the two gentlemen from London, the committee was, in the name of the Archbishop, formed of eighteen individuals, who were convened to attend a meeting at the Black Swan Hotel, and proceed to business. Mr. Raper was elected the Chairman ; and, in reliance on the promises of co-operation and support, obtained by his Grace from several of the principal noblemen and gentlemen of the county, with whom he had already communicated, an advertisement was immediately issued, announcing the Festival for the 23d, 24th, 25th, and 26th, of September, together with the names of such eminent vocal and instrumental performers, as had been treated with by Mr. Raper and Dr. Camidge, when in London. At this time also, Mr. Jonathan Gray and Mr. Robert Davies, were requested to undertake the joint office of honorary Secretaries ; Mr. John White of Leeds, and Mr. Philip Knapton of York, were appointed assistant Conductors, in addition to Mr. Matthew Camidge and Dr. John Camidge, the Organists of the Cathedral ; and the task of erecting the necessary accommodations was committed to the architectural skill and superintendence of Messrs. Atkinson and Sharp. A circular letter was then addressed to about one hundred and fifty of the nobility and gentry, soliciting their patronage ; when it was discovered, that, through some inadvertence, the formal consent of the Dean and Chapter had not been obtained, neither had any intimation respecting their responsibility, in the possible case of failure in the receipts, been made to the Patrons. As little doubt could be entertained of their readiness to make up any deficiency, as that there would actually remain a handsome surplus to be di-

vided among the four Infirmaries; yet, it was necessary that the guardians of the Cathedral should be assured of their security, and a guarantee fund was therefore immediately formed, chiefly among the committee and those who were upon the spot, without any application being made to the Patrons in general.*

Thus far the proceedings were advanced by the beginning of June; and on the 19th and 20th of that month, the fifteenth anniversary of the Amateurs of the county, an institution which reflects great honour on its musical taste and spirit, was held at York. At this meeting, it was earnestly wished that Mr. Greatorex could have been present, as was at one time expected; since it afforded considerable opportunities of forming a correct judgment upon the performance, both choral and instrumental, of a large

* The following sums were immediately subscribed, in order to cover any loss that might possibly arise, and were thought sufficient for the purpose of a guarantee, so as to render any further publicity unnecessary.

£.	£.
The Archbishop of York	200
The Dean of York	100
Messrs. Raper, Swann, and Co.	500
The Earl Fitzwilliam	200
Lord Viscount Milton, M. P.	200
Sir Thomas Slingsby, Bart.	200
Robert Chaloner, Esq. M. P.	200
Marmaduke Wyvill, Esq. M. P.	200
Paul Beilby Thompson, Esq.	200
Jonathan Gray, Esq.	150
Rev. W. H. Dixon, M. A.	100
James Atkinson, Esq.	50
Rev. William Blow, M. A.	50
Messrs. Brook and Bulmer	50
Robert Cracroft, Esq.	50
George Goldie, Esq. M. D.	50
Mr. John Hearon	50
Thomas Smith, Esq. <i>Lord Mayor</i>	50
Rev. William Smith	50
Robert Sympton, Esq.	50
Mr. John Wolstenholme	50
Colonel Smith	30
Mr. Robert Davies ..	20
Henry John Dickens, Esq.	20
Robert Pemberton, Esq.	20
Richard Townend, Esq.	20
	<u>£2860</u>

body of the resident provincialists ; and also of ascertaining the progress made in the general cultivation of music in the North ; upon both which points, as no great festival had been held to draw the attention of the metropolitan professors to them, it was not improbable that some erroneous opinions might be entertained. This annual assemblage of the Yorkshire Amateurs has been honourably, though not quite correctly, noticed in some of the periodical musical reports. During the series of years that it has now existed, it has been the chief rallying point for the lovers of music in this extensive county, and almost the only opportunity which they enjoyed of being brought together in harmonious contact. Its influence, therefore, when the union of hearts and the improvement of taste, which it has created and diffused, are considered, cannot but have been most beneficial, even on the greater festival of the year ; and as all its members and supporters were interested also in the success of the latter attempt, a short account of their musical exertions will not be deemed wholly out of place in the present narrative. The Yorkshire Amateur Meeting takes place annually, towards the end of June, at Sheffield, Leeds, and York, in rotation ; it having originated in the former town in the year 1809. The attendant expenses are defrayed by a subscription among the gentlemen of each place, where it happens to be held, who are furnished with a certain number of tickets, for gratuitous distribution among their friends, and by whom the necessary arrangements, and choice of choral and instrumental pieces are made. Due notice of each anniversary is given to the residents in other parts of the county, who are in the habit of constant attendance, and they are requested to specify the nature of their assistance, upon which the selection of glees and songs is in some measure dependent. On these occasions all are Amateurs, the professional gentlemen contributing their aid without any remuneration, as well as bearing their

own expenses. The performances take place in the mornings at eleven o'clock, and occupy two days ; on the former of which, there is a public dinner, with glees and catches, &c., at which the company has in general amounted to between one hundred and one hundred and seventy persons. The instrumental department for the last nine years presents a list of many of the principal symphonies and overtures of the most celebrated modern composers, some of which have been obtained from the continent direct, before they were performed in the metropolis. Two symphonies, four overtures, and two choruses have latterly formed the arrangement for each day, interspersed with glees occasionally doubled, duets, and songs, with orchestral accompaniments, by Amateurs. At York, the audience has always been as numerous as from eight hundred to upwards of one thousand persons ; of whom it is sufficient praise to say, that they have uniformly remained until the close of the performance, and evinced the greatest gratification, not less with the instrumental than the vocal part of it, even to the degree of requiring the repetition of a favourite overture. Of course, the choruses, and a part of the wind instruments, are supplied by performers who are not able to give their aid without receiving some pecuniary recompense. At Leeds and Sheffield, there has not been accommodation hitherto for so large an audience as at York : the former place however, possesses an excellent Music-hall, which has recently been improved ; Sheffield has just completed a noble erection, for the same purpose, which is intended to be opened at the ensuing Amateur Meeting of 1824 ; and of the measures now in progress for building a Music-hall at York, in addition, and adjoining to its present Assembly-Rooms, some account is intended to be given at the conclusion of these pages. Meantime, nothing will better enable the musical reader, to form a correct idea of the practical state of the art in the county of York, than a perusal of the subjoined

schedule of the pieces, that formed the selection of the last Amateur Meeting, when the band consisted of about fifty performers, led by Dr. Camidge, and the choruses were supported by nearly sixty voices, Mr. P. Knapton presiding at the piano-forte.*

* Dr. Burney, in one of his minor works, observes, that music is indebted for its principal cultivation (if not for its origin,) to the church; concerts, indeed, wholly of a secular character, cannot be traced back to any remote period, and in this country they may be dated from the latter end of the reign of Charles II. It is evident, therefore, that the establishment of a choir of singers under the control of an educated musician as organist, must always have given great superiority to the early performances in cathedral cities; which, being also in general the capitals of counties, enjoy the further advantage of the frequent presence of their principal families. We have seen the effects of this in the instance of the Three Choirs, and we also accordingly find music to have been long and steadily cultivated in the city of York, where a society now constantly meets in the winter, for vocal and instrumental practice, the existence of which can be traced, with tolerable accuracy, for upwards of a century. Indeed, it is not improbable, but that its origin is of a still earlier date. Master Thomas Mace, in his quaint and highly curious book, entitled *Musick's Monument*, 1676, begins his list of subscribers with upwards of thirty names of inhabitants of York, where it is probable that he was born, and where he says, that he first tendered it to notice: in this work he gives advice how to make "organists grow up as corn in the fields," and tells us, that the most remarkable singing of psalms known in these latter ages, far excelling all other private or cathedral music, was in the Cathedral Church of the loyal city of York, during the siege of 1644; when, although it was "cramming, or squeezing full," and "the shot came in at the windows, bouncing about from pillar to pillar, like some furious fiend or evil spirit," nobody ever received the least harm! He also describes the organ, as "a most excellent, large, plump, lusty, full-speaking organ, which cost a thousand pounds." Some more of his remarks are given in the fourth volume of Sir John Hawkins's *History of Music*, with the extraordinary phraseology of which the reader cannot fail to be greatly amused. Having been thus drawn into a notice of the musical character of Yorkshire in former days, let us be permitted to revert to present times by saying, that it contains within its limits, scholars, who have directed their talents to the study of the abstruse subject of the music of the antients, as well as practical performers of that of the moderns. The few, for whom the investigation of antient Greek music has any attractions, have been recently gratified by a luminous translation of Plutarch's celebrated treatise, accompanied with the original text, by the Rev. J. H. Bromby, M. A., Vicar of Trinity church, Hull; of which, a very limited impression has been elegantly printed for private distribution.

FIFTEENTH YORKSHIRE AMATEUR MEETING.

FIRST DAY'S CONCERT,

THURSDAY, June 19th, 1823.

PART FIRST.

GRAND SYMPHONY, D. Op. 87. MOZART.
 DUET, "The Lord is a Man of War" HANDEL.
 ANTHEM, "O all ye Nations" (performed in me-
 mory of the Author, Mr. F. of High Green
 House, the founder of these Meetings.) FOSTER.
 OVERTURE, Ruinen von Athen BEETHOVEN.
 SONG, The Soldier's Dream ATTWOOD.
 GLEE, "Hence all ye vain delights" WEBBE.
 OVERTURE, Pirro PAER.
 GRAND CHORUS, "Gloria in excelsis" HAYDN.

PART SECOND.

GRAND SYMPHONY, C. minor, Op. 67 BEETHOVEN.
 GLEE, "With sighs, sweet rose" CALLCOTT.
 The TRAMP CHORUS BISHOP.
 OVERTURE, Cantemire FESCA.
 SONG, "Sisters of Acheron" CALLCOTT.
 GLEE, "Mark'd you her eye" SPOFFORTH.
 OVERTURE, La gazza ladra ROSSINI.
 SONG, "There's not a joy" STEVENSON.
 GRAND CHORUS, "Hallelujah" BEETHOVEN.

SECOND DAY'S CONCERT,

FRIDAY, June 20th, 1823.

PART FIRST.

GRAND SYMPHONY, Eb. Op. 28. B. ROMBERG.
 SONG, "Sweet cheering hope" CARAFA.
 GLEE, "Return blest days" J. S. SMITH.
 GLEE & CHORUS, "Chief of the windy Morven" CALLCOTT.
 OVERTURE, Leonora BEETHOVEN.
 ARIA, "Oh mattutini albori!" ROSSINI.
 GLEE, "Oh! stranger lend" STEVENSON.
 OVERTURE, Il matrimonio segreto CIMAROSA.
 GRAND CHORUS, "O God when thou appearest" .. MOZART.

PART SECOND.

GRAND SYMPHONY, A. Op. 92 BEETHOVEN.
 SONG, The Tempest HORSLEY.
 GLEE, "Sleep gentle lady" BISHOP.
 CHORUS, The Calm of the Sea and the Rising
 of the Breeze BEETHOVEN.
 OVERTURE, Mahomed WINTER.
 SONG, "'Tis sweet to take the bonnie lake" SCOTCH MELODY.
 GLEE "Hail smiling morn" SPOFFORTH.
 OVERTURE, L'Inganno fortunato ROSSINI.
 GRAND CHORUS, Coronation Anthem HANDEL.

At this meeting, which went off with great spirit, much conversation naturally took place among the gentlemen present, on the subject of the proposed grand Festival; the interests of which were, no doubt, considerably forwarded by the diffusion of information respecting so extensive and novel an undertaking, among a body of musical Amateurs assembled from different parts of the county. Soon after it, the Archbishop arrived at Bishopthorpe, and was followed by Mr. Greatorex, who arranged the plan and details of the orchestra, and proposed a scheme of the respective performances. During his stay at the palace, several of the members of the com-

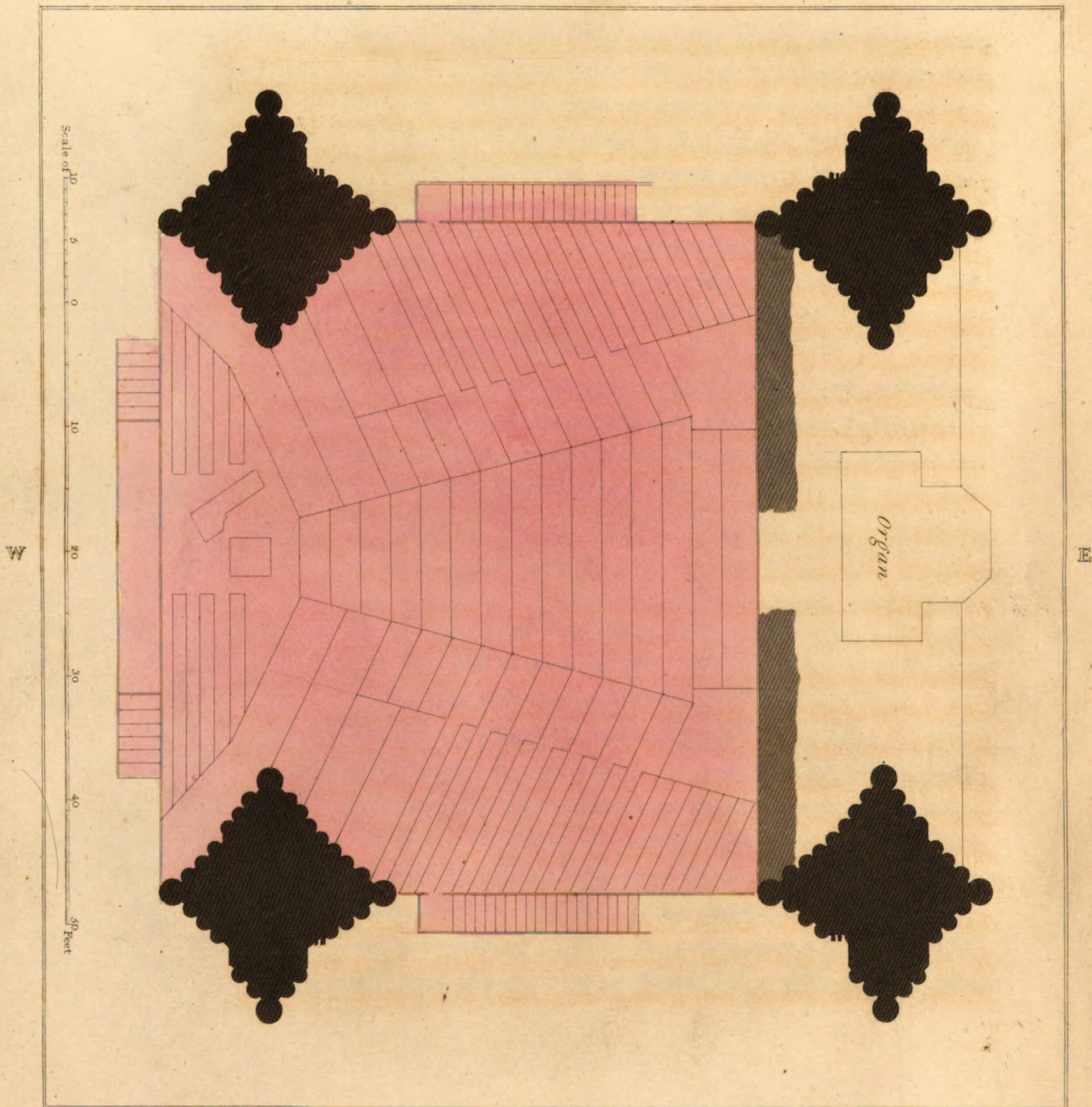
mittee were invited to meet him, and were splendidly entertained by his Grace.

In the mean while, various necessary regulations were made respecting the mode of admission to the different performances, the opening of the north side of the Minster for carriages, &c. It was also determined to add two gentlemen from each of the towns possessing Infirmaries, interested in the success of what was properly denominated the Yorkshire Festival, to the committee, thereby increasing its number to twenty-four. The requisite preparations were then vigorously continued; Mrs. Salmon, Miss Stephens, and Madame Camporese, were already engaged, when rumours of the return of Madame Catalani to England reached the committee; and Madame Camporese being obliged to relinquish her engagement, on account of ill health, and her retirement from the profession, it became a question of some moment, whether the display of Madame Catalani's wonderful powers of voice, under the vaulted roof of York Minster, would not form an attraction of the first magnitude, and amply repay the additional expense; and it was known that that distinguished singer had expressed her desire of having such an opportunity as was now presented for that display, on a previous visit to this antient city. An offer was made to the Birmingham committee to join with them in the expense of bringing Madame Catalani to this country, but before any answer was returned, a letter was received from the lady herself, at Paris, by Mr. Knapton, making a tender of her services; upon which the Chairman again proceeded to London, on the 23d of July, where he found Madame Catalani just arrived, and finally concluded an engagement with her. In the mean time, the committee were informed from Birmingham, that Madame C. had been induced, by the fame of its meetings—with which she could not, indeed, be otherwise than well acquainted, having herself

contributed thereto, in 1811 and 1814—to offer her assistance without any stipulation ; that their arrangements were, however, already completed, and, therefore, that if she did sing at the ensuing festival at that place, it was probable that she would be complimented with a piece of plate, in acknowledgment of the additional attraction arising from her great name. That this attraction was not lightly esteemed, or the sole possession of it thought unimportant to the interests of the Birmingham festival, by some, at least, of its supporters, is evident, from the insertion of a paragraph in the *Globe* and *Courier* newspapers of the 20th of September, announcing that Madame Catalani would *not* sing at the ensuing meeting at York.

It is not at all necessary to detail such proceedings of the committee, as do not afford any precedent or instruction for the guidance of those who may be called upon to direct any future similar undertaking. Yet, as the opening of the *Messiah* was executed by a treble voice in the key of D., and not by a tenor in that of E., as it ought in musical propriety to have been, it is only due to them to state, that the first proposal to that effect was strenuously resisted; and, when a concession as to the voice, retaining the original key, was made with reluctance, but without proving satisfactory, it was allotted to Mr. Vaughan ; and nothing but the peculiar circumstances of a first attempt at so great a risk, with the consideration of the near approach of the Festival and the danger of any important change in the announcements, which would throw a damp over the expectations of many, would have induced the committee to yield the point. They had to consider something more than classical correctness, to which, they were, at the same time, well assured, it would always be for the true interests of performers, no less than the dignity of their art, strictly to conform. They also felt strongly the necessity of excluding every thing of a secular nature, however beautiful it might be in itself, from the morning performances ; a rule, which in the

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The Orchestra.

instance of some provincial festivals, had not been attended to with sufficient strictness, but an adherence to which was likewise duly insisted upon by the constituted authorities of the Cathedral on this occasion.

The erection of an orchestra, a gallery, &c., now demanded the attention of the committee, and the care thereof was entrusted to Messrs. Atkinson and Sharp, architects, of York, with the result of whose labours they have no less reason to be satisfied, than the company who were accommodated thereby ; since, not only did not the slightest accident or alarm take place, by which "the goodness of the workmanship was demonstrated," but the expenses of the whole came within the estimate, a circumstance of rare occurrence, and which reflects the greatest credit on those gentlemen. A gallery was constructed at the West end of the nave, extending eighty-three feet eastward to the third pillar, the approach to which was by the great western door, protected on the outside by an extensive range of wooden erections. The front seat of this gallery was elevated four feet and a half above the pavement, and the back seat was on a level with the base of the West window, at the height of twenty-eight feet ; the whole number of rows of benches being thirty-two, capable of accommodating twelve hundred persons, and accessible by two spacious staircases. From the front of this gallery, to the last pillar of the nave eastward, were placed forty-nine benches, the hindmost twelve of which were slightly raised above the floor ; and the space of the arch adjoining the central tower was reserved open in front of the orchestra. These seats, with a few others between the pillars, were calculated to hold eighteen hundred persons, and the whole were covered with crimson cloth, and accommodated with back rails. The side aisles were fitted up with simple benches, covered with green cloth, and afforded sitting room for eighteen hundred persons. The front of the orchestra was in a line with the western base of the massy pillars which support the tower ;

the platform was elevated four feet and a half, on which were arranged the principal vocal performers, the conductor and the organist; and from which, by a succession of steps of two feet and a half broad, and sixteen inches high, the top of the orchestra was carried to the height of twenty-five feet, or on a level with the summit of the magnificent choir skreen, which was thus wholly concealed from view. The access to the nave, side aisles, and front of the orchestra, was by the great southern door, with interior arrangements for division; and the performers were admitted by the door of the vestry, where their instruments were deposited, into the transepts, where staircases were constructed, opening into the orchestra at the height of half of its elevation, through the skreens erected to close it in from the transepts. Although these skreens, between the two northern and the two southern pillars of the tower, were carried to the height of forty-five feet, it will probably be found necessary to raise them still higher, should the orchestra be continued in the same situation, in the event of another festival, and also to cover them in the interior with paper instead of crimson cloth, by which it is certain that the voices of the chorus singers stationed adjoining to them were partly deprived of their force and effect.

The history and description of the organ, which crowned this spacious orchestra, has been already given; but the admirable mechanism by which it was made available on this occasion, deserves our further and more particular notice. Dr. Burney, speaking of the Commemoration, states, that "the keys of communication with the harpsichord, at which Mr. Bates, the conductor, was seated, extended nineteen feet from the body of the organ, and twenty feet seven inches below the perpendicular of the set of keys by which it is usually played. Similar keys were first contrived in this country for Handel himself, at his oratorios; but to convey them to so great a distance from the instrument,

without rendering the touch impracticably heavy, required uncommon ingenuity and mechanical resources." In the instance before us, it was necessary to bring the keys sixty feet forward, and twenty feet below the organ loft; and as the orchestra was erected at the back of the organ, the action by which this was effected was rendered still more complex, and the organist, when seated at the keys, faced the spectators, and was in immediate contact with the conductor at the piano-forte. The whole of this difficult labour was most skilfully and satisfactorily accomplished by the perseverance of Mr. John Ward, organ-builder, of York, and the finest instrument in the kingdom was thereby rendered capable of being used at the unprecedented distance of one hundred and twenty feet, measuring along the line of the action of the trackers to the keys, from the performer. The pressure required was of course, considerable.

There are few persons in the present day, when the study and cultivation of the pointed, or *Gothic* style of architecture, as it is popularly, but erroneously, called, are placed on a widely different footing to that which they sustained forty years ago, who would accord with Dr. Burney in his praises of Mr. Wyatt for the taste displayed by him in that department of his profession; nor will it be conceded by the antiquaries of this century, that the ornaments represented in the plates of his work, did so "wonderfully correspond with the style of architecture of the venerable and beautiful Abbey of Westminster," as they were then supposed to do. It may, however, without hazard of contradiction from either learned or unlearned in antiquarian lore, be affirmed, that the architectural arrangements made in York Minster, did really "harmonize with the principal tone of the building, and may, metaphorically, be said to have been in *perfect tune* with it." The workmen commenced their operations in the Minster on the 21st of July, and brought them to a conclusion in the

beginning of September. During this time the labours of the committee were unremitted, being necessarily much increased by the want of any precedent derived from former experience. In August, it was deemed advisable to entrust the preservation of order within the places of performance, the reception of the company, and the superintendence of the receivers of tickets, &c., to a body of Stewards, taken from among those patrons and other neighbouring gentlemen, whose attendance at the Festival might be calculated upon with tolerable certainty; twenty-five of whom were accordingly requested to undertake the duties of that office.*

* The names of the Stewards have been given at page 5; the following is a copy of the instructions issued for their direction:

GALLERY.—The Stewards are requested to reserve the seats which are appropriated for the Patrons and their families, till the commencement of each day's performance. When the first solo commences, the great West doors are to be closed, and company arriving after that hour, will be admitted at the North west door. During the intervals between the performances, the great West doors may be opened, at the discretion of the Stewards. Persons having gallery tickets, or checks, may be admitted by them into the centre; but cannot be afterwards admitted into the gallery, on the same day.

CENTRE.—The Stewards are requested to prevent any persons from passing over the barrier which separates the centre and side aisles; to prevent any persons from passing along the space under the orchestra, while the performances are going on; and from standing in that space: and to prevent as much as possible, any persons from standing in the passages between the centre and side aisles, so as to intercept the view from the seats in those aisles.

The instructions to the Ticket-takers and Door-keepers were as follows:

The ticket-takers at the outer-doors shall, on receiving the tickets, tear each ticket into two parts, return the stamped half to the person admitted, and put the other half in their box. The ticket-takers at the inner-entrances, shall receive the stamped halves of the tickets and put them into their box. To persons leaving the Minster during the performance and intending to return, checks are to be delivered by the ticket-takers at the inner-entrances, and such persons are not to be admitted again without shewing their checks at the outer-doors, and re-delivering them to the ticket-takers at the inner-doors. Persons having gallery tickets, or gallery checks, may be admitted by them into the centre; but cannot

The preservation of external order, and the superintendence of the police were committed to the able management of Richard Townend, Esq., the

be afterwards admitted into the gallery on the same day. All the ticket-takers are to be careful in inspecting the tickets, to observe the signature and stamp, and that the tickets presented are for the proper day and place.

REGULATIONS FOR THE MORNING PERFORMANCES.—Carriages taking company to the Minster, are to fall into the line at the lower end of Blake-street, proceed through little Blake-street, set down at the West doors, and drive off by the North side of the Minster, and through Ogleforth. In returning, carriages are to fall into the line in Goodramgate, proceed through Ogleforth, along the North side of the Minster, take up at the West doors, and drive off through the high Minster-Gates. No carriages will be admitted into that part of the Minster-yard, which is South and East of the Minster. That no impediment may arise to carriages in the above route, the Lord Mayor and Magistrates have given directions, that the road for carriages, carts, and horses, in Stonegate, and in Petergate between Bootham Bar and the upper end of Goodramgate, be stopped from ten to twelve each morning. Carriages entering or leaving the town in that direction, between those hours, must go round by the Lord Mayor's Walk, Monk-Bar, Goodramgate, and Colliergate. Company residing in Stonegate, or in that part of Petergate which is between Goodramgate and the high Minster-gates, may have an exit for their carriages from Stonegate into St. Helen's-square between the above hours; their carriages having previously arrived within those streets. Chairs will be admitted at the little Minster-gates. Persons on foot are recommended to enter the Minster-yard by the little Minster-gates, College-street, or Precentor's Court. Company will be admitted into the great gallery through the great West door only. Company will be admitted into the centre, through the great South door, and the two smaller West doors. Company will be admitted into the side aisles, through the great South door only. All persons are requested to provide themselves with tickets, as no money will be received at the doors. Ladies are particularly requested not to wear high head-dresses in the Minster. In consequence of erroneous reports on the subject, it is proper to state, that the gallery is open to all who choose to take tickets for it; and is calculated to seat at least one thousand one hundred persons. About three hundred seats in the front will be reserved for the patrons and their families till the commencement of each day's performance. The Minster doors will be opened at ten o'clock, and the performances will commence at twelve o'clock precisely.

REGULATIONS FOR THE EVENING CONCERTS AND BALLS, IN THE ASSEMBLY-ROOMS.—The Company are requested to order their carriages to set down with their horses' heads towards the Theatre, and take up with their horses' heads towards the York Tavern. The doors will be opened for the Concerts, at

Town Clerk of the city. All the seats in the western gallery, that were in front of the lower staircase, were ordered to be reserved for the accommodation of the patrons; the prices of admission were fixed and announced to the public in an advertisement, of which, omitting the names of the patrons and performers, already given, a copy is subjoined;* and the

seven o'clock, and the performances will commence at eight o'clock precisely. The doors to be open for the Balls, at eight o'clock.

* The YORKSHIRE GRAND MUSICAL FESTIVAL, for the benefit of the York County Hospital, and the Infirmaries of Leeds, Hull, and Sheffield; by permission of the Venerable the Dean and Chapter of York, is appointed to be held in YORK MINSTER, on Tuesday, September 23d, 1823, and the three following Days.

PATRONS.—The Lord Archbishop of York, (here follow the names of one hundred and ten other Noblemen and Gentlemen, for which see page 1.)

On Tuesday, Thursday, and Friday, September 23d, 25th, and 26th, will be performed, in the Minster, Selections of SACRED MUSIC, from Handel, Haydn, Mozart, Beethoven, Graun, Croft, Pergolesi, Marcello, Leo, and Jomelli.

Tuesday's performance will open with the first four movements of the Dettingen *Te Deum*; and will contain a selection from *Judas Maccabeus*, and other works of Handel, Haydn, &c. &c.—In the performance of Thursday, will be introduced a selection from Mozart's *Requiem*; the first part of Haydn's *Creation*; Overture and Choruses from *Saul*.—In the performance of Friday, the Allelujah Chorus from Beethoven's *Mount of Olives*; a selection from Haydn's *Seasons*; the opening of Graun's *Te Deum*; and the principal Choruses from *Israel in Egypt*.

On Wednesday, September 24th, the MESSIAH.

The vocal department will consist of a semi-chorus of 26 select voices, and a chorus of 60 cantos, 48 altos, 60 tenors, and 72 basses. (For the names of the performers, amounting to rather more than is here announced, see page 6.)

On the evenings of Tuesday and Thursday, September 23d and 25th, there will be CONCERTS in the Assembly-rooms.)

In addition to the names which have been particularized, the Orchestra will include many eminent performers from the Concert of Antient Music, the Opera, and Philharmonic bands; and from Edinburgh, Manchester, Bath, and other provincial places. The Chorus will comprise the celebrated female singers

armorial ensigns of the city of York, and of the towns of Leeds, Hull, and Sheffield, were directed to be engraved as appropriate emblems upon the tickets ; of which it may be observed, that the demand for sets for all the four morning performances was not found to be sufficient to counterbalance the inconveniences arising from that arrangement.

The note of preparation was now sounded throughout the county, and reverberated beyond its confines ; young recruits were busily engaged in practising their weapons, and old veterans were no less active in furbishing up their rusty armour, rejoicing in the prospect of yet beholding a festival capable of being compared with those which had been the boast of their early days, and worthy of the structure in which it was to be celebrated, the pride and glory of their northern clime. Anticipation was awakened in every breast, and rumour, with her thousand tongues, related many

from Lancashire and the West-Riding ; the choir of York ; and several voices from the choirs of Westminster, Durham, Lincoln, Lichfield, and Southwell.

The entire band will consist of above 450 performers ; and will be the largest and most complete which has been heard in this kingdom since the Commemoration of Handel, in Westminster Abbey.

On the evenings of Wednesday and Friday, September 24th and 26th, there will be BALLS in the Assembly Rooms ; for which the celebrated Quadrille Band of Messrs. Michau, Collinet, and Musard, is engaged.

Sets of Tickets, (transferable,) for the four Performances in the Cathedral, will be issued at the following Prices :---West Gallery 3l. 13s. 6d.---Floor of the Great Aisle 2l. 15s. Persons intending to take sets of Tickets, are requested to enter their names in books, which are opened at Messrs. Todds', and Mr. Wolstenholme's, York. Single Tickets for each Performance ; West Gallery 1l. 1s.---Floor of the Great Aisle 15s.---Side Aisles 7s.---Each Concert 15s.---Each Ball 15s.---The issue of Tickets will not take place till Saturday, September 20th.

The Committee of Management are ready to afford assistance to strangers who intend to be present at the Festival, in procuring for them lodgings and accommodations, on reasonable terms. Letters to be addressed to " The Chairman of the Yorkshire Musical Festival Committee, Black Swan, York."

true, and not a few unfounded, tales; of which latter description, those only which stated lodgings to be unobtainable, were calculated to do any harm: whilst the anxiety of those who were committed to an undertaking wholly unadventured before, and involving an expense of above *eight thousand pounds*, entirely dependent upon the pleasure of the public for success, could not but become more intense, as the day of trial approached.

Towards the end of August, there became reason to hope, from the interest which then appeared to be generally manifested, that the influx of company would prove very considerable. The Assembly-Rooms, in which the evening concerts and the balls were to be held, though fully deserving of the celebrity that they have acquired, were very far from being adequate to the accommodation of the numbers who were expected to apply for admission.* It was therefore resolved, on the 1st of September, that, in addition to the ground floor, which was calculated to afford room for about one thousand persons, a gallery should be erected in the great room, projecting beyond the pillars, and containing four rows of seats, capable of holding

* These noble rooms, long the most celebrated of their kind in England, were erected after a design by Richard, third Earl of Burlington; well known for his skill in architecture, and his friendship with Pope and other eminent literary characters, whose Yorkshire estates are now possessed by his descendant, the Duke of Devonshire. The plan of the great room was taken by him, with some slight alterations, from Palladio, who says that it was never executed out of Egypt; hence the origin of the term *Egyptian Hall*, by which it, and other large rooms, have been frequently designated. The first stone was laid by the Lord Mayor, on the 1st of March, 1730, and the building was just finished in 1736, when Mr. Drake's History of York was passing through the press. In that work there are a ground-plan, section, and elevation of it; an abstract of the title deeds, and a list of the subscribers, who were 197 in number; 18 at £50. each, and 179 at £25. each, producing, in the whole, £5375. The management was vested in twelve directors, chosen in 1730, and subsequently renewed. Of the measures now in progress for providing a Music-hall, in addition to these rooms, some particulars will be hereafter detailed.

above four hundred persons more, the whole of which were covered with crimson cloth. This gallery, however, it must be allowed, was attended with a very bad effect in several particulars: not only was the beauty of the room totally hidden from the view, but the heat was rendered almost insupportable, and the sound of the music likewise was greatly deadened and impaired. There was, indeed, nothing but a choice of difficulties, and notwithstanding the additional seats provided, great numbers were obliged to absent themselves from the evening entertainments, for want of sufficient accommodation.

In speaking of the interior arrangements of the Cathedral, we have omitted to mention, that the whole of the floor was boarded over, the passages to the seats covered with tow-matting, and the gallery likewise matted. The open space also, on each side of the organ, at the top of the orchestra, was filled up with a lofty skreen, painted to correspond with the carved-work of the choir, which assisted in confining the sound to the nave, without greatly intercepting the view of the whole length of the building from the western gallery. The total quantity of wood and deals required for the various works, amounted to about two hundred and fifty solid loads of timber; the quantity of crimson cloth used in the Minster and the Assembly-rooms was two thousand four hundred and eighty-seven yards, and of green baize seven hundred and seventy-six yards; six hundred and eighty-three yards of matting were used in the Minster gallery, and five hundred and ninety-two yards in the Assembly-rooms, besides eight hundred and thirty-five yards of tow-matting employed in the avenues and passages of the Minster only. As soon as it was notified to the public, that all these preparations in the Cathedral were completed, of the extent and splendour of which the provincial journals gave copious accounts, a curiosity that may truly be called

intense, was manifested to obtain a sight of them, which it was deemed proper to gratify ; making it subservient, at the same time, to the general advantage. Accordingly, on Monday, the 15th of September, they were thrown open to view, at the small charge of sixpence each person, and no fewer than two thousand two hundred and thirty-eight individuals were admitted on the first day, producing the sum of £55. 19s. The price of admission was then advanced to one shilling, and the total sum thus received in the course of the week amounted to £127. 7s. The performers having been required to attend a general rehearsal on Monday, the 22d, strict orders were given, that no persons whatever, but those officially engaged, should be allowed to be present thereat ; and it was resolved, that tickets of admission for each day should be sent to those eminent professional individuals, and gentlemen connected with the management of similar meetings, whose attendance on this occasion might come to the knowledge of the committee, among whom we remember to have seen Sir John Stevenson, Mr. Moore of Birmingham, and Mr. Gardiner of Leicester.

Up to the middle of September, the committee had confidently expected to have received the valuable aid of the four trombones and the two serpents from the King's household band, which they had announced to be engaged with his Majesty's gracious permission ; when on the 18th, they had the disappointment of learning, that circumstances would prevent the possibility of that arrangement taking place. Fortunately, great as the loss was, it was not irreparable, eight performers on the former, and two on the latter, instruments being already provided, although the six whom they were now deprived of, would have, undoubtedly, much increased the effect of the choruses in the vast area of the Minster. A similar notification was made to Birmingham, and the York performers were engaged, we believe, to supply the consequent deficiency, but the household band was

ultimately obtained for that festival. It may be observed, that this was the only disappointment of the least importance that occurred with regard to the attendance of the numerous body of persons engaged on this occasion.

On Friday, the 19th, the first symptoms of activity and bustle became apparent in the streets of the city, from the arrival of company, for whose accommodation, horses and carriages of every description had been put in requisition for several weeks previous, in all the towns for a considerable distance around ; and on the Saturday, tickets were issued to a number of applicants at the Guildhall, which was liberally granted for the purpose, and at three other appointed places. Notwithstanding the continued rain on the morning of Sunday, divine service at the Cathedral was attended by an unusually crowded congregation : the sermon was preached by the Archbishop, who took his text from the 1st of Corinthians ch. xii. v. 21. " And the eye cannot say unto the hand, I have no need of thee ; nor again, the head to the feet, I have no need of you : " From this passage his Grace illustrated the mutual dependence of the different classes of society, and enforced upon each the faithful discharge of their relative duties ; and, in expatiating on piety, gratitude, and benevolence, as peculiarly required from the opulent, advocated the claims of public hospitals to their support. The afternoon service likewise, was very fully attended, when Green's anthem "*Give unto the Lord,*" was performed by the choir ; and the organ, with its recent improvements, was heard to great advantage. Sermons appropriate to the occasion, were also preached on the previous and subsequent Sundays by the Dean, Mr. Archdeacon Eyre, and Mr. Prebendary Vernon.

But the astonishment which was excited among the visitors already assembled, upon the arrival of the mail this evening, may be easily conceiv-

ed, when the reader is informed, that the following paragraph, which has been before alluded to, was found occupying a conspicuous place in the columns of two of the most widely circulated London newspapers of the preceding day. "Owing to some circumstances, at present unexplained, the negotiation between Madame CATALANI and the *York Committee* has abruptly terminated, and in consequence she *does not sing* at that ensuing meeting."

It is perfectly true, as has been already intimated, that, during the correspondence between Madame Catalani and the committee, some difference had arisen with respect to the part to be taken by that lady in the morning performances. This difference, however, was speedily arranged to her satisfaction; and, in point of fact, she arrived in York only a few hours after the mail, which brought the intelligence in question. The circulation of this unfounded report, was, therefore, immediately checked on the spot; but in respect to the neighbouring towns, there was only just time sufficient for the counteraction of those injurious effects, which the precise day chosen for its publication, the last of the week preceding the festival, was admirably calculated to produce without remedy, upon strangers from distant parts. Immediate measures, as far as was possible, were adopted to disabuse the public ear, and also to ascertain the authority for a statement so manifestly prejudicial to the York meeting, which, appearing in two newspapers of the same evening, and being directly contradicted by the contents of the provincial and Irish journals, it was scarcely possible to consider as merely editorial.* Yet, although from the negative information which it profes-

* On September 6th, Madame Catalani announced at Dublin, that "her arrangements for the York and Birmingham festivals prevented her further stay," and on the 16th, it was stated in two of the Dublin papers, that "to-morrow would be the last time of her performance, it being necessary that she should

sed to convey, this paragraph evidently did not emanate from the pen of a friend; it might on the other hand, have been expected, that a generous advocate of any similar undertaking would be content with such positive recommendations in its favour, as were drawn from local knowledge, without interfering with the arrangements of another body, respecting which he could have no certain intelligence. The answer received by the committee was any thing but satisfactory: it stated, that the article was sent by a person of great respectability, and paid for as an advertisement, a double explanation, which destroyed its intended effect; since, in the case of a simple advertisement, the respectability of the inserter is of little importance; and in communicating an article of news interesting to the public, payment could not be necessary. To further inquiry it was replied, that the paragraph was transmitted by an agent at Birmingham "in the regular course of business."

It need not be concealed, nor indeed, in justice to the patrons of the Yorkshire Festival, ought it to be attempted to be so, that great and general indignation was expressed at this unpleasant occurrence. We are aware, that some partial and incorrect information respecting the correspondence of Madame Catalani with the committee had reached the ears of an individual, and been by him communicated to the quarter where the paragraph took its rise, and we therefore willingly attribute its publication to over-anxious and injudicious zeal; although, even then, it would have been much more excusable, had the public been informed, that Madame

depart on the 18th for York and Birmingham." These papers reached London on the 18th, and the York Chronicle of that date, which arrived in London on the 19th, officially announced, that Madame C. had notified her intention of being in York on Sunday, the 21st. The insertion of the paragraph, therefore, as an article of intelligence, was the less excusable, even although it were paid for as an advertisement. We must also observe, that it appeared in the Morning Post of Tuesday the 23d.

Catalani would sing *only* at Birmingham, instead of being ungraciously told, that she would *not* sing at York. At the same time, we must maintain, that no possession of private intelligence, however accurate, respecting the proceedings of other parties, can ever justify a third person in taking a liberty like the present, regarding matters which involve interests of such great importance, and wholly beyond the reach of his control.

On the morning of the 22d, the performers were assembled at a general rehearsal in the Cathedral. Dr. Burney has told us,* that it was predicted by some, that an orchestra so numerous as the one in the Abbey in 1784, "could never be in *tune*;" and by others, that "they would never play in *time*;" some expected, that "the band would be so *loud*, that whoever heard this performance, would never hear again;" whilst many imagined, that "no *single voice* had the least chance of being heard by those who had places remote from the orchestra." He informs us also, that "the effects of this amazing band, not only upset all the predictions of ignorance and sarcasm, but the conjectures of theory and experience;" and further experience of still larger bands has fully shewn the futility of such objections. It is, therefore, somewhat surprising, that any doubts should be entertained in the present day, as to the expediency of increasing the numerical strength of an orchestra, lest precision and correctness should be endangered thereby; except, indeed, where the size of the place of performance necessarily limits the amount of power required; neither are such doubts easily reconcileable with the opinion, that the band in the Minster, was comparatively weak for that enormous building; unless we should be disposed to grant, which we are not likely soon to do, that it is a "a place less fit for perfect music than smaller churches." We have no desire to make York Cathedral a Procrus-

* Account of the Commemoration, p. xii.

tean standard for every other performance, but neither can we allow it to be cut down to the dimensions of inferior structures, however perfect. Nevertheless, with all the knowledge derived from the result of the Abbey Meetings, various reasons concurred to make the rehearsal of this morning a subject of no little interest ; such as the consideration of the larger area of York Minster, the position of the orchestra under the tower, and the sometimes unexpected effects of sound, which no previous acquaintance with the science of acoustics can anticipate. The first piece rehearsed was the Dettingen *Te Deum*, from the opening symphony of which, there was certainly reason to fear that the reverberation of sound from the drums, in its ascent into the tower, would have been productive of an unpleasant effect ; happily, however, on the accession of the voices it was greatly diminished, and still more so on the subsequent days, when the seats were filled with the assembled throng. Of the echoes from various parts, respecting which some remarks have been made, we must say, that we remember none whatever, which in the least affected the sound as conveyed into the nave ; and that the question as to what echoes might be heard elsewhere, can only be of interest as relates to the placing of the orchestra : indeed, the sound in the choir and the transepts, where there was no audience, was not a confused echo, but perfectly clear and distinct ; and from that circumstance, it certainly may be inferred, that the power of the band, though not its precision, was affected by its central situation. Perhaps no stronger testimony to the magnificence of the view presented from the orchestra can be given, than that of the principal performers upon their first entrance on this morning, accustomed as they are to sights of a similar description. In traversing the wide space below, ascending into the gallery, and beholding the preparations for the reception of near five thousand persons, the only feeling excited, which did not partake of admiration and

astonishment, was one of doubt, as to the possibility of procuring an audience sufficiently numerous to fill the accommodations provided for them. Those also, who had been present at any of the meetings in the Abbey, whose sentiments we had the opportunity of hearing expressed, concurred in a full ascription of superior grandeur to the appearance of the whole of the arrangements which now met their wondering and delighted eyes.

The result of the whole rehearsal was highly satisfactory, and the solos were heard more distinctly than could have been anticipated; but it must ever be a matter of regret at all provincial meetings, that more rehearsals of the whole band cannot be obtained: in this particular, the Commemoration performances had the decidedly vast advantage of a rehearsal of each day's selection. The labours and abilities of the various conductors, were also now first brought into combined exercise. Mr. Grea-torex and Dr. Camidge, as the reader is aware, presided at the piano-forte, and the organ; the latter had likewise engaged most of the provincial instrumentalists, the committee having themselves made their arrangements directly with the principal ones, including all those from London, as well as with the chief vocal performers. Mr. White, who had engaged the great body of the chorus-singers, superintended them, besides taking his place occasionally as a principal second violin; Mr. Camidge had undertaken the task of preparing parts for the trombones, and a few other wind instruments, in addition to the original score of some of the choruses; and Mr. P. Knapton took charge of the arrangement of the books, and MSS. copies of the music. In some few instances with regard to the latter, there was not a sufficient number provided, in consequence of Mr. Hedgley, by whom they were to be furnished, having the like preparation to make for the other meetings of the year, and of the shortness of the time allowed for so extensive an undertaking.

Although from its not having any connection with music, the committee declined patronising the ascent of Mr. Sadler in his balloon, or announcing it as forming any part of their plans, it would leave our narrative of the proceedings of the week, in which the public participated, imperfect, were not some mention to be made of that intrepid aeronaut: a short account of his adventurous voyage, which took place on this day, with a notice of the dramatic and pictorial entertainments, is therefore subjoined in a note.*

* The place chosen for the ascent of Mr. William Windham Sadler, in his balloon, was Toft Green, near Micklegate Bar. The morning was ushered in with clouds, nevertheless Mr. S. commenced his preparations, and about half past eleven the signal gun gave notice, that the process of inflation had begun. Very few persons were then assembled on the ground, but the presence of the band of the First Royal Dragoons, (who, through the politeness of the Colonel, were permitted to attend,) together with the picturesque appearance of the dragoons themselves, parading the ruined walls of the antient city, in full military costume, added much to the effect of the scene, and was calculated to re-call many interesting associations. The weather promised to be fair, and the sun shone forth resplendently during one part of the period employed in filling the balloon; but, about an hour before the ascent took place, a very heavy gale of wind came on, accompanied with rain, which materially retarded the progress of the preparations, and at one time made it doubtful, whether or not Mr. Sadler could safely ascend; particularly when it was found that a large hole was rent in the balloon, owing to the grappling irons having been placed in such a position, that the balloon, being thrown upon its side by a sudden gust of wind, came in contact with the prongs, by which the rent was occasioned. This obstacle was, however, soon removed; and the car being affixed, about half-past four Mr. Sadler was launched into the air, amidst the acclamations of the multitude. Notwithstanding he threw out ballast immediately, he had great difficulty in clearing the walls; indeed the car was dashed with considerable force against them; but Mr. S. cast himself down at the bottom of it, holding by the ropes, and thus guarded himself against the violence of the shock: in a few seconds, the balloon having righted, and being rapidly ascending, he stood up, to convince his anxious friends, that he was uninjured. The stupendous machine then glided swiftly through the air, in the direction of Selby, and was quickly out of sight. Soon after rising, Mr. S. experienced a severe shower of snow, accompanied with the display of a beautiful rainbow beneath him. The wind, during the voyage, was very turbulent, and at one period, during the descent, completely carried the balloon through the tops of some tall elms; the branches gave way on each side, offering no obstacle to its

At an early hour on the morning of Tuesday, the noble peal of bells belonging to the Cathedral gave cheerful note of preparation, and the

progress, such was the violence with which it was impelled. Mr. Sadler was obliged to lie down at the bottom of the car, and hold on by the *inner* ropes, to prevent his hands from being torn to pieces. As soon as he was clear of this obstruction, he threw out his grappling irons; they did not, however, catch hold, but trailed along on the ground, though he was not aware till he descended, that this was owing to two of the prongs, (each three inches in diameter) being snapped in two: the third at last caught hold of a willow, which bent with the shock, but it brought the car in contact with the earth. Mr. Sadler, who had unfortunately broken the valve rope, which prevented him from emitting the gas so rapidly as he wished, jumped from the car, and was about to rip open the balloon by one of its seams, when it was suddenly rent by the force of the wind in such a manner as to occasion the instant emission of the gas, and fell flat to the earth. It was now about ten minutes past five, and the place of descent was found to be at Kellington, near Snaith; Mr. Sadler took the balloon and car on to Selby, where a chaise was obtained, and arrived at York, about half past nine o'clock, much fatigued, but not injured, except by some slight bruises on his hands. The greatest height that he reached to was about a mile, and the voyage, to use his own words, was a most tremendous one; added to which, his adventurous exertions were but indifferently remunerated; for, although an immense crowd was collected in the adjacent streets, and on part of the city walls, only £105. were taken in tickets, &c., which would scarcely defray the cost of inflation alone. Mr. S. left York on the Wednesday, for Liverpool, from whence he made his twentieth ascent during the festival at that place in the following week.

On the evening of Monday also, the Theatre-Royal was opened for the amusement of the lovers of the acted drama, with the attraction of the powerful talents of Mr. Macready in the character of Virginius. On Tuesday, he performed that of Richard III.; on Wednesday, Othello; on Thursday, Macbeth; on Friday, Rob Roy, and Sir Charles Racket; and on Saturday, Hamlet and Delville. The receipts of each night were £110., £130., £156., £158., £160., and £129., respectively, making a total of £843. and, agreeably to his previously announced intention, Mr. Mansel, the Manager, presented the sum of ten guineas to each of the four Infirmaries, and five guineas to the National Schools at Doncaster.

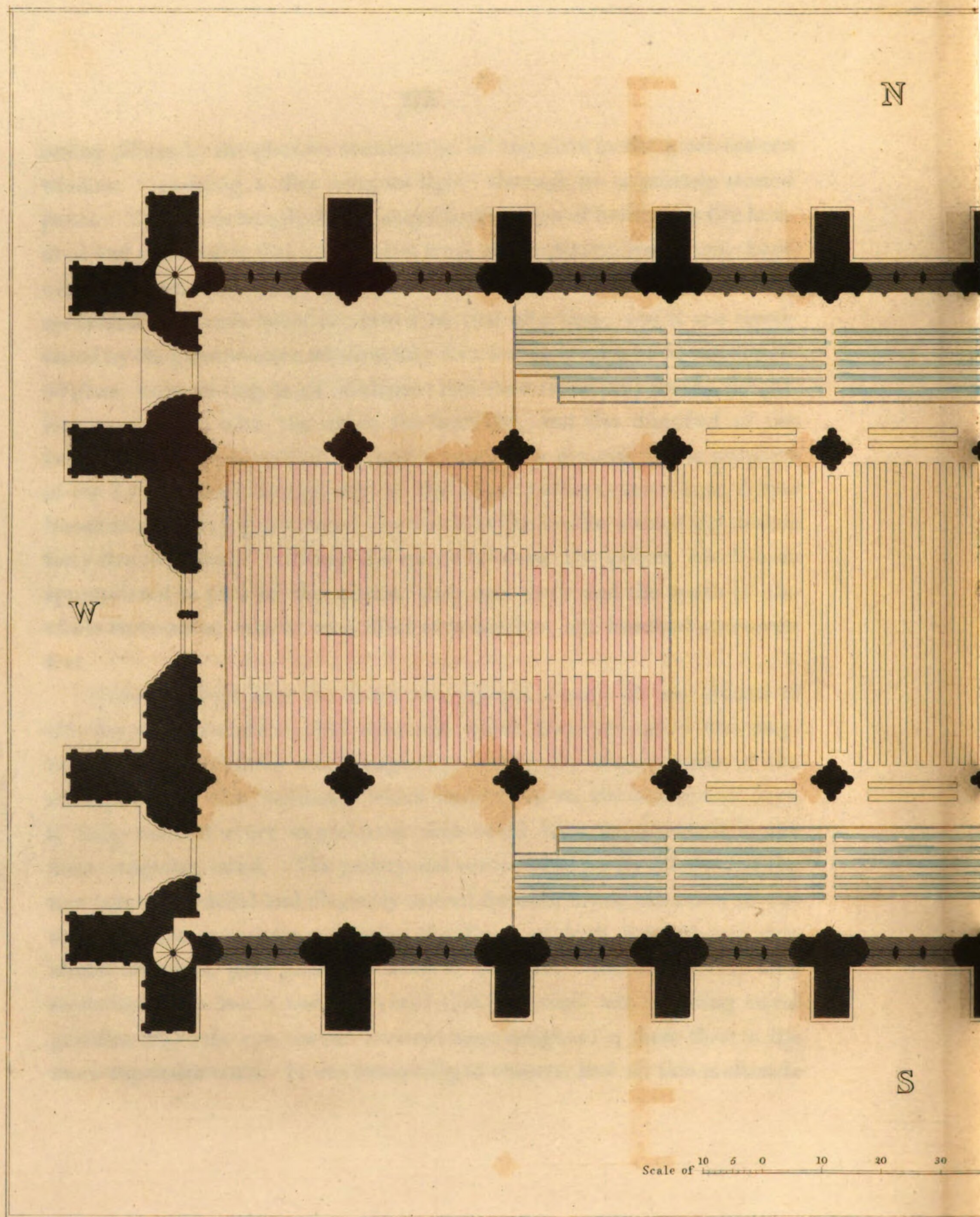
The only other amusement, not directly connected with the festival itself, that was offered to the notice of the visitors, which may seem to require to be mentioned here, was the exhibition of the two paintings of Belshazzar's feast, and Joshua, by Mr. Martin, a native, we believe, of Newcastle or its vicinity, which gained the highest premiums at the British Institution, and drew great numbers of spectators during the week.

"busy hum of men," mingled with the noise and bustle of carriages and horses, resounded along the streets of this antient city, which, although, it could once boast of being the residence of the Emperors of the world, and had often entertained Kings and Princes within its walls, had probably never exhibited a more animated appearance than on this occasion. By about nine o'clock, several persons had begun to assemble at the South door, from which to the West door a strong and substantial railing was erected, for their protection from the pressure of the spectators. Before ten o'clock the crowd had considerably increased; at that hour the doors were opened, and the process of filling the seats was rapidly carried on, presenting by no means an uninteresting sight. The eagerness of the respective parties to secure good places, was in almost every instance retarded for a moment by the involuntary pause, and look of admiration, which they felt constrained to cast around, on entering the inner doors, and beholding at one view the whole of the spacious nave; and after hundreds had been admitted, their successors were agreeably surprised to find, that ample room was still remaining for their choice.

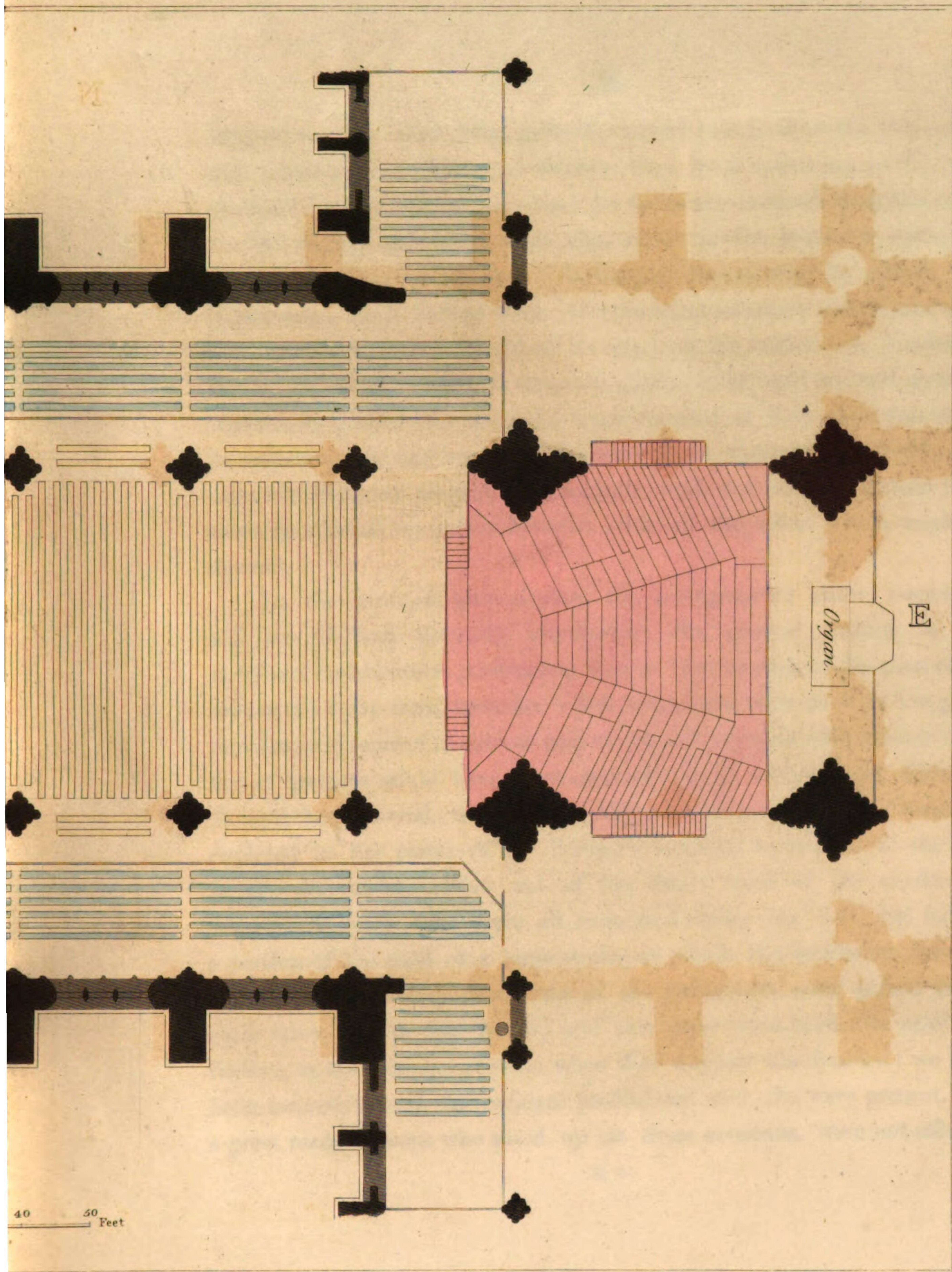
But the prospect that instantly arrested the attention of the spectator, upon entering by either of the staircases into the centre of the gallery, greatly exceeded that of the occupier of the ground floor. From those elevated points, the eye rapidly glanced over the intermediate space, to the orchestra under the great tower, and rested with delight upon its arrangements, which were disposed with so much judgment and propriety, as to render even the music-desks,—objects in themselves so trifling, as generally to detract from any impression of grandeur,—conducive to the harmony of the whole. Thence tracing upwards the gigantic clustered columns to the summit of their incumbent arches, and passing over the pinnacled organ-case, it was conducted along the groined roof of the choir, flanked by its re-

ceding pillars, to the glorious termination of the vista in the great eastern window, "shedding a dim religious light" through its exquisitely storied panes. The whole length of this magnificent range of building is five hundred and twenty-five feet. The view from the orchestra itself, was, however, the most interesting of all, from the circumstance of the faces of the assembled multitude being all turned in that direction : and it was terminated by the great western window, fifty-four feet in height, filled with painted glass, surmounting, in all its elegant and uncurtailed proportions, the gallery, resplendent with the noble, the beautiful, and the dignified of the land. The whole length of the part immediately devoted to the purposes of the festival, from the east-side of the organ to the western door, is two hundred and seventy-five feet ; the width of the centre aisle of the nave is forty-five feet, and, including the spaces between the pillars, which were appropriated as part of the centre, sixty-one feet ; and the width of the whole three aisles, which were filled with benches, one hundred and seven feet.

Within an hour after the doors were opened, nearly all the visitors of this day were assembled ; the spectacle which they presented was magnificent in the extreme, and though deprived, by the cloudy state of the atmosphere, of that brilliancy which burst forth on the subsequent days, it fully realised every expectation that could have been excited in the most sanguine mind. The gallery and centre were nearly filled ; and the numbers of beautiful and elegantly attired females, whose attention to the request of the committee respecting the disuse of high head-dresses, was almost universal, gave great animation to the scene : the aisles were only moderately full, but it was discovered that, although not affording equal gratification to the eye, the ear was even more delighted in them than in the more expensive seats. It was interesting to observe, how all this multitude



A Ground Plan of that part of YORK MINSTER which was used at



the FESTIVAL, extending from the West front to the end of the Choir.

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THE END OF THE WORLD

of persons, and these lofty galleries, served but to shew the vast height and extent of the building; so far were they from appearing to fill it in the least degree, that they seemed to be merely strewed along the floor; all the mighty and harmonious proportions of the structure remaining wholly perfect and unimpaired. Although every attempt by graphic embellishment, on a limited scale, to convey an adequate idea of the scene here described, must fall short of its aim; yet the reader will, it is hoped, find in the accompanying views, on which the artist has bestowed great attention, as faithful and spirited a representation of it as could reasonably be expected. So vast are the dimensions of the Cathedral of York, that even Mr. Britton's elegant and accurate work can scarcely be said to do more than detail its minor beauties with all the effect which might be desired.

By the annexed ground-plans the arrangements above mentioned will be rendered perfectly intelligible: the general position of the vocal and instrumental performers, was as represented in the plan of the orchestra; there were, however, a few variations, occasioned by the peculiar nature of some of the pieces performed, and a considerably greater number of persons could have been accommodated without any difficulty. It must be observed, that at the Abbey in 1784, the choral bands, as depicted in the plates of Dr. Burney's account, terminated at the top, in the side aisles, rather out of the direct view of the conductor; whereas, at York, they were all contained under one roof, and formed a portion of the radii of a large circle, of which the conductor was the centre: at the Abbey also, some of the performers were placed facing each other, North and South; and this must have been the case still further, in the subsequent years, when their number was doubled; we have been assured, indeed, by eminent professional men who were present, that a great many persons who stood up on those occasions, were not efficient

performers; and, in again speaking of the Abbey meetings, we may take occasion to observe one great feature of distinction between them and more modern festivals, which is, that as Handel's music did not require them, there were no clarionets employed; whilst the hautboys, which are essential thereto, varied in number from twenty-six to upwards of thirty. Well has it been remarked, therefore, that the scarcity of performers on the latter instrument has struck a more "deadly blow at poor old Handel," than all other attempts which have been made to injure his fame. Perhaps the professional reader will not think the subjoined table unworthy of preservation, in which the comparative strength of three of the Abbey Meetings, and of the four festivals of the year 1823, is shewn at one view, and which has been compiled with every attention to accuracy in our power.*

	Westminster Abbey Meetings.			Yorkshire Musical Festival.	Birmingham.	Liverpool.	Gloucester.
	First. 1784.	Fourth. 1787.	Sixth. 1791.	1823.	Fourteenth. 1823.	1823.	Hundredth. 1823.
*Violins	95	123	250	66	30	26	16
Violas	26	35	50	20	10	8	4
Violoncellos	21	19	50	20	6	6	4
Double basses	15	17	27	16	6	4	4
Hautboys	26	31	40	8	4	4	2
Flutes	6	6		6	4	2	2
Clarionets	—	—	—	6	4	2	2
Bassoons	26	34	40	8	4	4	2
Horns	12	12	12	8	5	3	2
Trumpets	12	15	14	6	4	4	2
Trombones	6	9	12	8	9	5	2
Serpents and bass horns...	—	—	—	4	2	2	—
Double bassoon	1	1	—	—	—	—	—
Kettle and double drums	4	4	8	2	1	1	1
Piano-forte	—	—	—	1	—	—	1
Harp	—	—	—	—	1	—	1
Assistant Conductors	[9]	[9]	[9]	2	1	—	1
Organ	1	1	1	1	1	1	1
	—251	—307	—504	—182	—92	—72	—47
Principal vocal performers	18	22	—	12	19	10	9
Trebles	53	101	160	64	33	20	21
Altos	45	97	92	55	28	16	17
Tenors	80	144	152	75	27	18	17
Basses	79	157	159	79	32	20	19
	—275	—521	—563	—285	—139	—84	—83
Grand total.....	—526	—828	—1067	—467	—231	—156	—130

Having thus, after tracing the previous history of music meetings, conducted the reader through the details of the preparations for the Yorkshire Festival, it is our duty next to furnish him with a correct list of the various pieces that were then performed ; in doing which, we must intreat the candid indulgence of the musical critic for such remarks as may be offered thereon, premising, that it shall be our endeavour to combine some notice of the compositions themselves with an account of their general execution and effect, rather than to expatiate on the brilliant display of individual talent which was exhibited on that occasion. Criticism in the art of music, which an eminent composer and performer has recently spoken of as "a mere trade,"* is, indeed, better taught by specimens of

Notwithstanding what is said in the Account of the Commemoration, we have always understood, that the double-bassoon was not found to be a serviceable instrument, and it does not appear to have been used in 1791. The piano-forte, having been introduced into churches, where the organist was not also the conductor, may be considered as forming part of the effective strength of the choral performances, which the harp cannot be ; but, as both have been enumerated in recent lists, they are here inserted. The same may be observed of the assistant-conductors, who are not included as performers, but who, being added above to the York list, as is done in two of the others, make the total of it *two* more than are reckoned at page 12. At the Abbey, also, there were nine assistants, who have *not* been added to the totals above given, that there may be no discrepancy between them and the figures which are to be found elsewhere ; but who ought, on the same principle, to be included, and whose parts, says Dr. Burney, "were not the less useful for being silently performed." Still it is scarcely proper to reckon them in the band at all, lest the reader should be led to suppose that they contributed to the aggregate of sound ; with more reason might the bellows-blowers be gratified with being counted therein, agreeably to the well-known ambition of one of their predecessors. It is not quite clear from the memoranda before us, whether the principal singers in 1791 are comprised in the vocal enumeration above ; most probably they are not, in which case the grand total would be swelled to about 1080, and with the conductors, to about 1090 persons.

* Periodical musical criticism can scarcely be said to have had an existence in this country, previous to the formation of the Philharmonic Society in 1813 ; that which passed under the name was wretched in the

good composition and execution than by reasoning and speculation. Yet, as no art is so universally attractive,—for “the love of lengthened tones and modulated sounds, different from those of speech, and regulated by a stated measure, seems a passion implanted in human nature throughout the globe;”^{*}—and as, of the thousands that receive pleasure from its practical performance, there are comparatively few who have considered it in any other light than that of a relaxation from their necessary duties; some guide is naturally required, which may serve to increase their enjoyment, by pointing out the sources of the delight which they experience. As the following remarks, therefore, are principally designed for the use of individuals of this description, it has been deemed allowable to take advantage of such existing information as lay within the limited reach of an Amateur, instead of putting forth much pretence to original observation. Although literature may have done less for music than for other arts, yet nature has done more; since a much greater number of persons are susceptible of its influence, without education, than are moved by the charms of poetry, of painting, or of sculpture. Still, the actual possession of natural

extreme. There is an instance, in which a leading journal described a new *bass* performer as having a *deep counter-tenor* voice; and we remember to have been told, by a late eminent proprietor and conductor of the press, in whose paper the public were first presented with remarks on the performances of the day, worthy of their attention; that, although ignorant of music himself as a science, he frequently endeavoured to learn the opinions of his extensive professional acquaintance at a concert or an opera, and with this, added to his general knowledge of public amusements, contrived to make up an article sufficient to fill its required space. However cleverly done, this, at least, is not the criticism under which any art can be expected to flourish and improve; but so little sufficed to please the public at that time, and so low was the estimation of its wants, that the gratuitous offer of reports of music from a competent judge, was scarcely deemed worthy of acceptance, until their superior style and merit forcibly attracted general attention to them.

^{*} Burney's History, vol. I. p. 1.

faculties affords no argument against the enlargement of them by cultivation, as many seem to suppose, when they affect to condemn all *scientific music*, as they term it, and shelter themselves under a profession of their great delight in simple melody; without being aware that there is in the harmony of modern composition, a refinement, a delicacy, and an invention, which the lovers of mere simple common music cannot understand. But let it be remembered, as Sir Joshua Reynolds has justly observed, that "it is the lowest style only of arts, whether painting, poetry, or music, that may be said, in the vulgar sense, to be naturally pleasing. The higher efforts of those arts, we know by experience, do not affect minds wholly uncultivated;" and, had it not been designed that every talent given to man should be improved, instead of being, as it were, wrapped up in a napkin; had the Creator only intended to bestow on us a bare existence, "all necessary purposes of hearing might have been answered without harmony, of smell without fragrance, and of vision without beauty."

It was the remark of an early English writer,* that it is "the interest of musicians to have their art understood," yet it was not until the time of Avison that we had any regular critical treatise upon it.† Dr. Burney allows him to have been the first author who laid down just principles of

* Thomas Salmon, in his *Essay to the Advancement of Musick, by casting away the Perplexity of different Cliffs.* 8vo. 1672.

† *An Essay on musical expression, by Charles Avison*, 12mo. 1751, 1775; Dr. W. Hayes, of Oxford, animadverted on this work, and Avison replied to him. On referring to the life of Dr. H. we find that he published in 1768, *Anecdotes of the five Music Meetings on account of the Charitable Foundations at Church Langton*; in reply to the Rev. W. Hanbury, who had held oratorios there in 1759, 1760, and 1761, and which are here mentioned as being the first country meetings, after those of the Three Choirs, of which we have met with any account. See Nichols's *Leicestershire*, vol. II. p. 686, and *Beauties of England*, vol. IX. for a history of Mr. Hanbury's extraordinary exertions in the cause of charity.

criticism, but he also pronounces the elements of the science to have been then scarcely known ; and of the biassed nature of Avison's opinions it is sufficient to say, that he indirectly exalted Rameau, Marcello, and Geminiani at the expense of Handel, and was a decided enemy to all the German symphonies of the age immediately preceding Haydn, ascribing to them the corruption and decay of music. Doubtless, as every Scylla has its Charybdis, an unbounded passion for instrumental music must prove injurious to the cultivation of really chaste and intellectual singing, in so much as it creates a danger, lest the imitation of the rapid passages of a flute or a violin by the human voice, should come to be preferred to the tender and pathetic expression of slow notes. Whilst, however, all musical laws are ultimately deducible from no other principle than that of effect upon the ear, it must not be forgotten, that every composition has its peculiar rules and style, according to its agreement with which it ought to be judged, whether it be a chorus, a symphony, or an opera-song ; but the great difficulty to be encountered,—even supposing the prejudices of those exclusive persons, who try every thing by the standard of their own preferences, to be overcome,—lies in the want of words for the expression of definite ideas, with regard to effects that are necessarily in themselves in a considerable degree evanescent. “Notwithstanding the great difference between the music of one age and another, the same terms have been constantly used in describing it. The exclamations, *admirable ! fine ! exquisite !* represent nothing fixed or certain : this kind of merit is all comparative, and no terms can be devised to express the last refinements and even excesses of singing, more strong than those which Strada uses to describe the musical refinements of the sixteenth century.”* But the principles of musical criticism, which have

* Burney's History, vol. I. p. 480, note.

The first part of the paper is devoted to a general
discussion of the principles of the theory of
the structure of the atom. It is shown that the
structure of the atom is determined by the
laws of quantum mechanics. The second part
of the paper is devoted to a detailed
discussion of the structure of the atom.
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mechanics. The seventh part of the paper
is devoted to a detailed discussion of the
structure of the atom. It is shown that the
structure of the atom is determined by the
laws of quantum mechanics.



Engraved by Edw. Pyrie.

TO JOHN LAMPLUGH RAPER, ESQ.

This View is inscribed by his obedient servant.

York, Publish'd Oct. 1. 1724. by J. Wolstenholme, Minster Cant.

JOHN WOLSTENHOLME.

Drawn by J. Brown, York.

been only just touched upon, present an almost interminable field of discussion, and we shall therefore proceed, fortified by the observation of the profound Montesquieu, so contrary to the notions generally entertained, that "music is the only one of all the arts which does not corrupt the mind," to the consideration of the selection for the performance of the

FIRST MORNING, TUESDAY, SEPTEMBER 23.—PART I.

The immense audience then assembled, after waiting for some time in eager expectation, were first gratified with beholding the lofty orchestra gradually filled with "men-singers, and women-singers, and musical instruments of all sorts," such as the wise king of Israel, in all his power, could never have gathered together; and afterwards with recognising the principal performers, as they severally took their respective places; when the signal for tuning was given by the loud pealing note of the organ, and instantly attracted the universal attention. Certainly there was nothing unpleasant, and much that was otherwise by association and anticipation, in this usually harsh and chaotic dissonance, which was quickly resolved into agreeable harmony; but we did not perceive that extraordinary fulness of sound, which Dr. Burney speaks of as arising from the double open strings. After the band had been brought into perfect accord, an entire stillness reigned throughout the whole of the vast building, unbroken by almost the slightest noise; no impatience was manifested, but a thrilling feeling of high-wrought and intense anxiety was visibly depicted on every countenance, as the long-expected minute of commencement drew near. At length, precisely at the hour when the Minster clock would have given note of noon,—had not its brazen tongue been chained up, lest its deep tone should fall upon the ear at some unwelcome moment—the Archbishop rose from his seat in the front of the gallery, and signified by the waving of his hat, that the performance should begin: this was immediately answered from the orchestra, by the

bold and magnificent unison with which the Dettingen *Te Deum* bursts upon the ear, and than which nothing, perhaps, could have been selected more appropriate or impressive, both as regards the words and the music, for the opening piece upon this solemn and interesting occasion.

From the DETTINGEN TE DEUM.—HANDEL.

COMPOSED IN 1743.

CHORUS.—We praise thee, O God: we acknowledge thee to be the Lord.

CHORUS.—All the earth doth worship thee: the Father everlasting.

SEMI-CHORUS.—To thee all angels cry aloud: the heavens, and all the powers therein.

CHORUS.—To thee Cherubim and Seraphim: continually do cry:

Holy, holy, holy: Lord God of Sabaoth;

Heaven and earth are full of the majesty: of thy glory.

Dr. Burney observes, that this splendid production has been so frequently performed at St. Paul's and elsewhere, that nothing could be added to its celebrity by his feeble praise. Being composed for a military triumph, the predominance given to the trumpets and the drums is peculiarly appropriate; and the effect produced by the first few notes of simple grandeur, as their sound came rolling along the vaulted roofs to the expectant ear, was truly electrical. The whole of the opening symphony was well adapted to remove any fears or doubts which might have been entertained, every vestige of which must have disappeared, when, in the twenty-third bar, the voices joined in the loud acclaim, "*We praise thee, O God!*" eliciting a mingled sensation of surprise and awe, softened into delight at the short piano symphonies which intervene, the last of which finely contrasts with the following loud chords of "*We acknowledge thee,*" in the minor key. The semi-chorus, in B. minor, short as it is, is resolved into no less than six other keys. "There is some reason," says Dr. Burney, "to suspect, that Handel, in setting his grand *Te Deum* for the peace of Utrecht, as well as this, confined the meaning of the word *cry* to a sorrowful sense: as both the movements to the words, '*To thee all angels cry aloud,*' are not only in a minor key, but slow, and plaintive. It contrasts well, however, with the preceding and subsequent movements. Indeed, the latter glows with all the fire and vehemence of Handel's genius for polyphonic combinations and contrivances."

To this it may be added, that in none of his choruses has Handel better marked the accent of the words, and expressed their sense, than in the present instance; and,—not to dwell on the inspiring manner in which the words “*continually*,” and “*holy*,” are taken up by the voices in succession,—the bar rest before, and the one after, the last repetition of “*holy*,” previous to the close, wind up expectation to the highest pitch, and prepare the ear for the final burst of harmony, in which the fulness of glory is ascribed to the Lord God of Sabaoth. It was the opinion of an old and experienced musician, who has attended very many more meetings, than have fallen to our lot, that this great and masterly production was never performed with more effect than at this time; to which, perhaps, a slight exception may be made as to the semi-chorus, wherein the trebles were not quite in perfect tune. We shall only further observe, that all the choruses in this work, which is in itself a monument of the transcendent abilities of its great composer, are written in five vocal parts, including two trebles; and that it was recently selected by Dr. Crotch as the subject of some of his admirable lectures.*

* The Hymn, “*Te Deum Laudamus*,” usually supposed to be the composition of St. Ambrose, has always been sung, on solemn public occasions, in the Protestant as well as the Romish church. When Queen Anne went to St. Paul’s, in 1704, to return thanks for the victory at Blenheim, there was no other accompaniment than the organ; but in 1706, on the thanksgiving-day for the battle of Ramillies, *Te Deum* was performed “with vocal and instrumental music, after the composition of the famous Mr. Henry Purcell;” which seems to have been the first time that an instrumental band was allowed to accompany the voices in that Cathedral. This statement, given by Dr. Burney in the article *Te Deum* in Rees’s Cyclopædia, corroborates the date fixed by Mr. Lysons for the first introduction of this work at the meetings of the Sons of the Clergy. [See page 18, *ante*, note.] It is also there said, that Purcell’s composition was written for the opening of St. Paul’s, which he did not live to witness; though, in the Life of Purcell, it is stated to have been written for St. Cecilia’s day, 1694. Sir John Hawkins tells us, (vol. v., p. 269), that Handel’s *Te Deum* and *Jubilate*, composed at the command of the Queen for the Peace of Utrecht, were performed before her at St. Paul’s in 1713. They were certainly intended to have been so, but it appears from the newspaper of the very day appointed, July 7, that her Majesty did not go to the Cathedral, but to St. James’s, to return thanks. Dr. Burney says, that “if Handel’s elaborate composition had been executed at St. Paul’s, a style of music so new, forcible, and masterly, must have had a great effect on an English congregation, who had never heard ecclesiastical music so accompanied,—

SELECTIONS from JUDAS MACCABEUS.—HANDEL.

COMPOSED IN 1746.

The oratorio of *Judas Maccabeus* was written by the learned Dr. Thomas Morell, at the request of Handel himself, and by the recommendation of Frederick, Prince of Wales. The plan of it was designed as a compliment to the Duke of Cumberland, on his return from Scotland; * its success was very great, the receipts of the thirtieth night of its performance amounting to above £400; and, being a national story, it was strongly supported by the Jews. The air, "*Wise men flattering*," and the duet and chorus, "*Sion now her head shall raise*," were the last that Handel ever composed, and were intended for insertion in *Belshazzar*; but, that not being revived, they were subsequently introduced into the present work. The latter of these compositions is peculiarly interesting, from having been dictated by Handel to Mr. Smith, after the total privation of his sight. Passing by the opening chorus, and two or three other pieces, the first thing selected from this oratorio, and which involved also the first trial of the capabilities of a solo voice in the Minster, was the following beautiful

SONG.—MISS STEPHENS.

Pious orgies, pious airs,
Decent sorrow, decent prayers,
Will to the Lord ascend, and move
His pity, and regain his love.

Purcell's voice parts, always pleasing, well-accented, and impressive, having but little assistance from an instrumental band. Handel's *Te Deum* for the battle of Dettingen, 1743, and Graun's, for the King of Prussia's victory at Colin, in 1757, are the most celebrated compositions to that sacred hymn of the last century, and the most likely to survive the present."—[See Rees's Cyclopædia, *Te Deum*.]

* As it is often inquired, who wrote the words to Handel's oratorios, it may be mentioned here, that Dr. Morell was the author, besides *Judas Maccabeus*, of *Alexander Balus*, *Theodora*, *Jephthah*, the *Triumph of Time and Truth*, and *Nabal*, adapted to Handel's music by Mr. Smith. Dr. M. was secretary to the Society of Antiquaries, and the editor of Ainsworth's Dictionary and of Hederic's Lexicon; he was also the author of several other works, and died, at the age of 83, in the February preceding the Commemoration of his old friend and companion.

The *New occasional Oratorio* was, likewise, composed in honour of the Duke of Cumberland's northern victories, and there is little doubt that "*God save the King*," though it may be older, first became popularly known at the same eventful period.

As the preceding choruses had dispelled all fears respecting the power and effect of the full pieces, so was this soft and touching air admirably calculated to satisfy every remaining doubt, as to the possibility of a single voice being able to fill the immense space, sufficiently to produce any pleasurable emotions. It was scarcely expected by those, who were best acquainted with the building, that the result would have proved so highly satisfactory on this point, nevertheless the most delicate gradations of sound were distinctly conveyed to those auditors who were situated at the remotest distance from the orchestra.

Hope, love, joy, and, especially, sorrow, after its first violence has subsided, are, confessedly, the passions most naturally suited to music ; and all these are in some measure blended in this soothing strain, so delightfully expressive of the feelings of humble piety. Having just touched upon the plaintive character of the minor seventh, on "*decent*," as preparatory to "*sorrow*," it sets out with a low note of tremulous uncertainty, and gradually, as it rises, assumes a firmer tone of pious confidence in the Creator, which is strongly marked by the introduction of the C. sharp, in the ascending progression. After repeating the alternation of the minor and major keys with increased effect, the mind is ultimately led to confide in the hope of a gracious hearing through prayer, and to repose on the assurance of pity moved, and of love regained.

It has been observed, in the preceding pages, that this air was one of the first, in which the lady, to whom it was now, almost as a matter of right, allotted, distinguished herself as a performer of sacred music. With what chasteness and true simplicity it was sung, and what effect it produced, may be inferred from the delight with which the announcement of its repetition on the fourth day was universally received : it was certainly among the best, as well as the earliest, of the performances at the festival.

CHORUS.

O Father! whose almighty power
The heavens, and earth, and seas adore!
The hearts of Judah, thy delight,
In one defensive band unite;
And grant a leader, bold and brave,
If not to conquer, born to save.

RECITATIVE.—(Simon.)—MR. BELLAMY.

I feel the Deity within,
 Who, the bright cherubim between,
 His radiant glory erst display'd;
 To Israel's distressful prayer,
 He hath vouchsafed a gracious ear,
 And points out Maccabeus to their aid.
 Judas shall set the captive free,
 And lead us on to victory.

AIR.

Arm, arm, ye brave! a noble cause,
 The cause of Heaven your zeal demands.
 In defence of your nation, religion, and laws,
 The Almighty JEHOVAH will strengthen your hands.—*Da Capo.*

CHORUS.

We come, we come, in bright array,
 Judas, thy sceptre to obey.

Both the movements of the first of these fine choruses, in which the deep pedal notes of the organ were highly effective throughout, were given with great closeness and precision, as was to be expected from its being so familiarly known to all chorus-singers. It was, indeed, in every respect, exceedingly well performed, and its inspiring influence was discernible in the energy and feeling with which the succeeding recitative, especially the first line of it, and its accompanying air, were executed. The effect of the hautboys, which form a prominent feature in the latter piece, appeared to us to be rather too weak and meagre for so large a building; and if this opinion be correct, in regard to a song, it is an additional proof of the necessity of increasing their number for choral purposes, on a future occasion. The chorus, into which this animated air leads, was wonderfully impressive; the very rising of the singers at its conclusion, where the change of time so happily indicates the eagerness of the Jews, to answer the patriotic call of the brother of their heaven-directed chief, arrested attention; and the burst of the voices responding "*We come, we come,*" to the spirited invocation, "*Arm, arm, ye brave!*" created a sensation of delight that thrilled through every vein. Indeed, the feeling was such, that an army of thousands uniting in one strain, like that of the brave Gustavus Adolphus before the battle of Lutzen, could scarcely have produced a greater impression. The words of this chorus, though requiring to be distinct-

ly articulated, are yet by no means well adapted for that purpose. Omitting the air, "*O Liberty*," (which was reserved for the fourth day, though, unfortunately, not then performed,) and some other pieces, we arrive at the following recitative, which was given in that pure manner, and with that felicitous expression, which Handel so peculiarly demands.

RECITATIVE.—(Judas Maccabeus.)—MR. VAUGHAN.

So will'd my father, now at rest,
In the eternal mansions of the blest;
"Can ye behold," said he, "the miseries
"In which the long-insulted Judah lies?
"Can ye behold their dire distress,
"And not, at least, attempt redress?"—
Then faintly, with expiring breath,
"Resolve, my sons, on liberty, or death!"

TRIO, WITH DOUBLE CHOIR AND CHORUS.

MESSRS. W. KNYVETT, BUGGINE, VAUGHAN, SAPIO, BELLAMY, and ISHERWOOD.

Disdainful of danger, we'll rush on the foe,
That thy power, O JEHOVAH! all nations may know.

Of this celebrated trio it is scarcely needful to say any thing after mentioning by whom it was performed; yet we almost venture to doubt, whether more was not lost in distinctness and simplicity than was gained in power, by the doubling of the parts. In the repetition of it as a chorus, the effect was uncommonly rich and pleasing. The accompanied recitative, which precedes it in the score, was not sung.

It is one of the bad consequences attendant on selections, that the unity of the story is destroyed; where they are copious, as in the present instance, it also becomes necessary to invert the order of the pieces for the sake of restoring some of that contrast of light and shade which is lost, when the less interesting portions, by which the dramatic character is sustained, are omitted; the selection, therefore, now passes to the second act of the oratorio.

RECITATIVE.—(Judas Maccabeus.)—MR. SAPIO.

My arms!—Against this Gorgias will I go—
The Idumean governor shall know
How vain, how ineffective his design,
While Rage his leader, and JEHOVAH mine.

AIR.

Sound an alarm.—Your silver trumpets sound,
And call the brave, and only brave, around.
Who listeth follow;—To the field again.—
Justice with courage is a thousand men.—*Da Capo.*

CHORUS.

We hear, we hear the pleasing dreadful call;
And follow thee to conquest;—If, to fall;—
For laws, religion, liberty, we fall.

This firm and animated recitative, in which Judas proclaims his confidence in Jehovah, would, with more dramatic propriety, have followed rather than preceded, the chorus, "*Hear us, O Lord!*" The subsequent air is an admirable specimen of the bold and declamatory style, and its execution was the more impressive, from its not being hurried or overdone, a fault, which, to vulgar minds, its martial character holds out some temptation to commit. The introduction of the trumpet on the repetition of "*Sound an alarm,*" in the second part of the air, had a most magnificent effect from under the great tower, whence its notes seemed as if poured down from some invisible height; and, combined with the manly energy with which the words were delivered, evidently produced a great impression on the audience. In the responding chorus, the fortes and pianos, which constitute its great charm, were very correctly marked.

RECITATIVE.—MR. BELLAMY.

Haste we, my brethren, haste we to the field;
Dependent on the Lord, our strength and shield.

CHORUS.

Hear us, O Lord! on thee we call;
Resolved on conquest, or a glorious fall.

In this beautiful chorus, there are two distinct trains of thought,—the one, expressive of supplication to the Deity for protection, the other, of determined exertions in their country's cause,—which Handel has alternately treated with characteristic subjects of humility and boldness. The former of these, although the singers were admonished by the conductor, was not given in so subdued a manner as to produce all the contrast that could have been wished, for want of which, the effect of the whole piece was partially impaired.

SEMI-CHORUS OF YOUTHS.

See the conquering hero comes,
 Sound the trumpets, beat the drums;
 Sports prepare, the laurel bring,
 Songs of triumph to him sing.

SEMI-CHORUS OF VIRGINS.

See the god-like youth advance,
 Breathe the flutes, and lead the dance,
 Myrtle wreaths and roses twine,
 To deck the hero's brow divine.

FULL CHORUS.

See the conquering hero comes,
 Sound the trumpets, beat the drums;
 Sports prepare, the laurel bring,
 Songs of triumph to him sing,

From the general construction of these choruses, and the leading accompaniments being given first to the horns, and afterward to the flutes, it would appear, that Handel aimed at producing something to please the popular ear. It is related of him, that after playing them over to a friend, who happened to call upon him, just as they were finished, he asked "how do you like them," and being answered, "not so well as some things I have heard of yours," he replied, "nor I either; but you will live to see them a greater favourite with the people than my other fine things;" a prediction which, happily, can scarcely be allowed to have been verified. Their present performance was marred by a want of precision among the wind instruments, independently of which they were not attended with any particular effect.

RECITATIVE.—(Israelitish woman.)—MRS. SALMON.

O let eternal honours crown his name;
 Judas! first worthy in the rolls of fame.
 Say, "He put on the breast-plate as a giant,
 "And girt his warlike harness about him.
 "In his acts he was like a lion,
 "And like a lion's whelp, roaring for his prey."—[1. *Macc.* iii. 3.]

AIR.

From mighty kings he took the spoil,
 And with his acts made Judah smile;
 Judah rejoiceth in his name,
 And triumphs in her hero's fame.—*Da Capo.*

The preceding air, which, to the ears of this generation, is indelibly associated with the name of its present singer, has been raised from second-rate distinction by her mellifluous voice and distinct articulation into the highest favour with the public. It was the first song with which she was introduced to the Concerts of Antient Music in 1815, where it had not been performed for some years. Probably, the sensation of awe which must have been felt by every performer, on being required to exert the powers of a single voice for the first time on this occasion, were such as to deprive the fair vocalist of some of her usual self-possession, since we are obliged to confess, that we have heard it more happily executed by her; neither was the cadence appended to it, quite calculated to make amends for the disappointment. The slight disposition to flatten, which was perceptible, being contrary to the usual tendency of her brilliant voice, seems to have arisen from its not having at first become acquainted, as it were, with the building. Nevertheless, the effect of the whole was greatly beyond what any other singer, has, perhaps, ever been able to produce in the performance of this piece.

CHORUS.

Sing unto God, and high affections raise,
To crown this conquest with unmeasured praise.

DUET.—MISS D. TRAVIS and MISS GOODALL.

Oh never, never bow we down,
To the rude stock or sculptured stone;
But ever worship Israel's God,
Ever obedient to his awful nod.

CHORUS.

We never, never will bow down
To the rude stock or sculptured stone—
We worship God, and God alone.

The great and varied powers of the orchestra, were very observable in the former of these choruses; where, after its flowing subject has been given out by the counter-tenor, and repeated in the key of the dominant by the tenor, singly, it is again taken up in the original magnificent key of D. by the basses, and supported by the whole force of the vocal and instrumental band. In the succeeding duet, the sweetly chaste and simple manner of its execution, by two voices that blended together in the most

perfect accord, left nothing to be desired. The change from the key of C. minor, to the rich one of E. flat major, at the third line, was peculiarly affecting: and was rendered the more so by the judicious abstinence from all embellishment. The following chorus, though full of firm resolves, is yet perfectly free from any attempt to command attention by the introduction of noisy accompaniments; and the transition on the last line to the major key of C., combined with the change of measure, is finely adapted to express the character of calm determination to worship the one true God, and him alone. It formed a pleasing conclusion to the first part of the morning's performance, which occupied about an hour and a half.

PART II.—OVERTURE.—*Esther*.—HANDEL.

COMPOSED IN 1720.

The oratorio of *Esther*, being the first that Handel ever composed, forms a principal feature in the general history of sacred music, and will, therefore, be found noticed in a short account of this class of compositions, prefixed to the words of the second day's performance. The following are Dr. Burney's remarks upon the overture, taken from his *Account of the Commemoration*, omitting only those passages which refer solely to that occasion.

"The first movement of this grave and majestic overture has always astonished me, by the simplicity of its modulation; which, though almost rigorously confined to the diatonic intervals, and harmony of the key, is never monotonous in its effects. And the first bar of the melody, though so often repeated by the two violins, is so grateful and pleasing, as to be always welcome to the ear.

All the movements of this admirable overture first appeared in Handel's trios, as did many of those he introduced afterwards in his organ concertos; and he might with more truth have said of those trios, *condo et compono, quæ mox depromere possim*, than Geminiani, of his last, and worst set of concertos. The second movement has always been justly admired for the gravity and contrast between the trebles, which frequently repeat a fragment of *canto fermo*, and the bass; and the fugue is composed upon a most marked and happy subject, though seldom in more than three parts, as the tenor constantly plays an octave above the bass. There never

was, perhaps, an instrumental fugue on a more agreeable subject, treated in a more masterly manner, or more pleasing in its effects, than this; which differs in several circumstances from almost all other fugues: first, in the given subject being accompanied by an airy moving bass; secondly, by the reversion of the subject, when first answered by the second violin; and thirdly, by the episodes, or solo parts, for the hautboys.* This overture, almost ever since it was composed, has been so constantly played at St. Paul's, at the Feast of the Sons of the Clergy, that it now seems in a peculiar manner dedicated to the service of the church." On the present occasion the power of the basses in the second movement had a prodigiously striking effect.

AIR,—(*From the Gloria in Excelsis*).—GUGLIELMI.—MADAME CATALANI. (*Clarinet Obligato, MR. WILLMAN.*)

Gratias agimus tibi, propter magnam gloriam tuam.

Beautiful as this air, or vocal and instrumental duet, as it may be termed, is in itself, it may be doubted whether it is altogether of that character of sacred music which sober judgment will prefer, when the brilliancy of its execution has faded a little from the memory; and we cannot but think, that the contrast between it and the preceding solid and moving mass of harmony, was somewhat more than was necessary for the purpose of relief. Perhaps, however, as the first appearance of the highly-gifted singer who performed it, was looked for with an anxiety proportionate to her fame, it might be desirable that it should be made in that peculiar department in which she most excelled. The piece thus selected consists of one spirited and graceful allegro movement, the passages of which are alternately led off by the clarinet and the voice, and is generally considered to be one of the most per-

* The solo parts for the hautboys, which were played by twelve instruments in unison in 1784, were executed on the present occasion by eight, which were scarcely found to be powerful enough for the building; this, however, it is due to the talents of the performers to say, is attributable solely to its great extent, and to the lowness of the pitch of the organ. The short solo in the slow movement was performed by Mr. Erskine alone, as it had been at the Abbey by Mr. Thomas Vincent. We forbear entering into any discussion as to the merit of Handel's hautboy parts, further than to refer the reader to the note at page 57, where he will at least see what has been said against them by some, in respect to this very overture, the subject of which will be found in the third of the trios before mentioned.

fect specimens of the Italian church style of sacred bravura ; which, however, we do not hesitate to say, partakes too much of the nature of an operatic air to be fully reconcilable to our conceptions of strict propriety.

Of the manner in which it was performed, it is not easy to convey a satisfactory idea by a few general expressions. Force and delicacy, energy and elegance, were admirably displayed both in voice and instrument ; yet, whether it be, that a song of agility, though the senses be surprised with it for a while, does not engage the affections like one of the pathetic and great style, especially when sung in such a building as York Cathedral, or whether it be attributable to any other accidental causes, we must confess, that we did not feel so much interested as astonished, by this skilful exhibition of executory talent. Perhaps a slight indisposition, under which Madame Catalani unfortunately laboured, might have an injurious effect upon the voice ; and the lowness of the pitch of the band, might also be unfavourable to the brilliant tone of the clarionet, both which circumstances, though trivial in themselves, it is only justice to the eminent professional fame of the parties to mention.

It is probable, likewise, that the very great difference of style between this kind of church music, and what we have been accustomed to regard as properly so called, may have influenced the judgment in this case. The countrymen of Guglielmi, have long been charged with permitting sentiment to prevail over propriety, and bringing the oratorio too near to the opera, so that the music of the church and that of the theatre have become nearly identified. In the middle of the last century this abuse grew to such a height, that a *Gloria in excelsis*, and a *Miserere*, were equally expressive of the happiness or the despondency of a lover, as of religious emotions ; a scandal which Benedict XIV. attempted to remove, by proscribing wind instruments, retaining only the organ in the church. Jomelli loudly censured the indecorous lightness of Italian church music in his time : Haydn likewise, whilst he perceived the dryness of the ancient style, "was early sensible of the profanity of the ornaments which the modern Italians have introduced into the sanctuary ;"* and, with respect to the other great divi-

* Life of Haydn, page 208.

sion of sacred music, the oratorio, we have recently seen a modern composition under that name, upon the magnificently awful subject of the deliverance of the Israelites from Egypt, converted into a secular opera with a few strokes of the pen ; which could not have been done, had the distinctive character of the oratorio been scrupulously adhered to. The pious Bishop Horne, in his sermon on the antiquity, use, and excellence of church-music,* justly observes, that "sound was intended to be the vehicle of sentiment," and deprecates "the light movements of the theatre" in the church ; and we think it is Dr. Burney, in one of his musical tours, who says, that he who introduces a theatrical style therein, is "guilty of want of taste, judgment, and a due reverence for religion," and that it is not every modern oratorio which can be called church music. What either of these writers would have felt, had they witnessed an opera air introduced into a musical performance in a Cathedral, as was actually done on one occasion, in the presence of two bishops, the judicious reader will be at no less to conjecture.

Deeply convinced of the soundness of these opinions, we have taken this occasion of stating them generally, though we by no means wish to extend their full application to the present composition ; which we cannot, nevertheless, but consider as of rather too florid a character for the church, and have always felt to be much more effective in a concert-room. Perhaps, however, the reader will be pleased to be relieved from the subject, by a sketch of the author's life.—Pietro, son of Jacopo Guglielmi, chapel-master to the Duke of Modena, was born at Massa di Carrara in 1729, and was educated under the celebrated Durante, at Naples. He visited Vienna, Madrid, and, in 1768, London ; and in 1793 was made master of the chapel to Pope Pius VI., after which period he composed the greater part of his church music. At Naples, he successfully contested the palm as an opera writer with Paisiello and Cimarosa, both likewise pupils of Durante. Of his oratorios, *Debora*, is esteemed the best. His works amount to upwards of two hundred ; but he wrote too fast, and excelled principally in light

* Preached at the opening of a new organ in Canterbury Cathedral, July 8, 1784, immediately after the Abbey Commemoration, at which it had been employed. See *Works*, vol. vi. This beautiful discourse contains an excellent defence of sacred music, rightly used and applied.

compositions, of which the melodies were elegant, and the harmony clear and well supported. He died Nov. 19, 1804, at the age of 76, leaving a son who closely follows his steps as a composer.

RECITATIVE AND CHORUS.—Jephthah.—HANDEL. MESSRS. BELLAMY and VAUGHAN.

Zebul. Such, Jephthah, was the haughty king's reply:—

No terms—but ruin, slavery, and death.

Jep. Sound then the last alarm;—and to the field,

Ye sons of Israel! with intrepid hearts;

Dependent on the might of Israel's God.

CHORUS.

When his loud voice in thunder spoke,

With conscious fear the billows broke,

Observant of his dread command:

In vain they roll their foaming tide;

Confined by that great power,

That gave them strength to roar;

They now contract their boisterous pride,

And lash with idle rage the laughing strand.

It was during the composition of *Jephthah*, which was his last oratorio, in 1751, that Handel became blind; the words were written by Dr. Morell. Dr. Maurice Greene had previously composed, in 1737, an oratorio with the same title, written by Dr. John Hoadly, youngest son of the well-known Bishop; and in 1757 Mr. Stanley, his pupil, and Handel's friend, composed another, to the poetry of Dr. John Free. In this chorus, the points of the first subject that occur on the words, "*In vain they roll*," were taken up with great spirit; and in the second subject, led off, fugato, at "*They now contract*," where an imitation seems to have been intended of the swell of the waves after the storm has subsided, the power of the trombones, and double basses, and the depth of the orchestra generally, produced an inexpressibly grand effect.

SONG.—Athalia.—HANDEL.—(Mathan.)—MR. VAUGHAN.—(Violoncello Obbligato, MR. LINDLEY.)

RECITATIVE.

[Great Queen, be calm! these fears I deem

The birth of a delusive dream;

Let harmony breathe soft around,

For sadness ceases at the sound.]

AIR.

Gentle airs, melodious strains,
 Call for raptures out of woe;
 Lull the regal mourner's pains,
 Sweetly soothe her as you flow.—*Da Capo.*

Athalia, the third of Handel's oratorios, was first performed at Oxford, during the time of the public act, in July 1733, with such pecuniary success as greatly to repair his dilapidated fortunes; a circumstance, which escaped our recollection while drawing up the preceding notices of provincial meetings, among which it might properly have been enumerated: the words were written by Mr. Samuel Humphreys.* It was a peculiar favourite with our late revered monarch, from whose early partiality for Handel's music, which is so well known never to have undergone any diminution, the great composer himself seems to have entertained considerable expectations. An anecdote is recorded of an instance in which this predilection was early shewn; when Handel turned round and said to those who were near him, "You will see that this young Prince will keep up my music after I am gone."

* Mr. Humphreys was also the author of *Esther* and of *Deborah*, in the preceding year, and died in January 1738, aged about 40, worn out with intense application. In an obituary in the *Daily Post*, it is said, that "the admired Mr. Handel had a due esteem for the harmony of his numbers, and the great Mæcenas, the Duke of Chandos, generously rewarded him for celebrating his Grace's seat at Cannons." His poem on Cannons was published in 1728, and by the Chandos connexion his acquaintance with Handel is easily accounted for; but none of his other productions are noticed in Dr. Watt's *Bibliotheca Britannica*, nor are Dr. Free's or Dr. Morell's oratorios mentioned in that work, though both are recorded in the *Biographia Dramatica*. Of Dr. Morell, it may be added, that there is a full account in Nichols's *Literary Anecdotes*, vol. I, p. 651. He was very fond of music, and was painted by Hogarth, in 1762, as a cynic philosopher, with his favourite instrument, the organ, near him. He revised that painter's *Analysis of Beauty*, and we mention this as a pleasing evidence of the connexion that existed among the eminent men of that day, whether poets, painters, or musicians.

In justice to the authors of the words in general, it ought to be stated, that the halting lines, which the poetical reader cannot fail to perceive in several of the preceding selections, are attributable to the arbitrary changes made by the composer of the music. The following instances, which will be readily appropriated, may suffice as a proof. "So will'd my zealous father, now at rest;"—"Hear us, O Lord! on thee thy servants call."

In March, 1734, the greater part of the music in *Athalia*, which was new to a London audience, was adapted, with alterations and additions, to the Italian words of *Parnasso in Festa*, a serenata in honour of the marriage of the Prince of Orange with the Princess Royal ; a fine score of which work, transcribed by Smith, is in his Majesty's possession. Dr. Burney, (vol. iv., p. 375), points out the variations, but does not mention the present air as forming part of the serenata.

There are few lovers of music at the present day to whom the performance, by the above-named parties, of this exquisite specimen of Handel's genius,—which, though nearly a century old, can never become antiquated,—is not familiar ; and to those who have not heard it, words can convey no adequate idea. It may be compared to a gem of the purest quality, on the setting of which the utmost skill of the workman has been lavished, until they equally divide the admiration of the beholder. In respect to the voice, a little more power,—any undue straining for which was precluded by the character of the song,—would have been desirable : the clear tones of the violoncello pervaded every part of the Minster, and never did we hear a cadence from the hand which directed it, always masterly in execution, that was more chastely appropriate to its subject. We could almost fancy that, along with a consciousness of the place and the occasion, there was also combined a recollection, that it was before the chiefs of his *native* county that the artist was now called upon to display his matchless talent.

The recitative, addressed to the “regal mourner,” *Athalia*, has been given above ; since, though not sung on this occasion, it is so necessary to the proper understanding of the words of the air, that it ought never to be omitted.

QUARTETTO, WITH DOUBLE CHOIR.—HAYDN.

MISS D. TRAVIS & MESSRS. GOODALL, MESS. W. KNYVETT, BUGGINE, VAUGHAN, SAPIO, BELLAMY, & ISHERWOOD,

(Introduced in the Oratorio of JUDAH, composed and compiled by W. Gardiner.)

Lo ! my shepherd is divine,
How can I want when he is mine ;
By the stream that wanders slow,
Through the meads where flowerets grow,
He leadeth me,—and there I rest
In love and peace divinely blest,

Having laid a solid foundation in the works of the mighty master of choral music, we now begin to rear a superstructure of lighter, though not more perishable, materials, with an exquisitely beautiful quartetto from a mass by his great successor, Haydn, well deserving of being placed by their side, taken from the second part of Mr. Gardiner's oratorio of *Judah*. This collection of beauties from the ecclesiastical compositions of Haydn, Mozart, and Beethoven, has been published under the title of an Oratorio, in score, with English words; which, being arranged with reference to each existing piece of music, and avowedly disclaiming the unity of the dramatic character, can scarcely, with perfect propriety, be so denominated, without departing from the accepted meaning of the term, which is that of a connected story or sacred drama. Many thanks, however, are due to the Editor for this addition to our musical treasures in a department that has been much enriched of late by the labours of Mr. Novello, and in which Mr. Latrobe led the way in 1806, with his excellent and valuable Selection, in the third volume of which the present piece will also be found, with its original words of "*Kyrie Eleison*." The symphony with which it opens is of an exceedingly sweet and soothing character, and is beautifully introductory to the duet between the two higher voices: the graceful accompaniments of the hautboys, moving in thirds with the violins, are peculiarly pleasing throughout, and the gratification given by the performance was altogether such as to excite in many a strong desire for its repetition.

CHORUS.—*La Tempesta*.—HAYDN.

Hark! the furious tempest growls,
And rolls its awful burden on the wind!
The thunder raises his tremendous voice,
And peal on peal convulses heaven and earth.
By warring winds wide-rent, the sullen clouds
Pour down a flood of swift-descending rain.
A solemn darkness lowers—Now flash
Fierce lightnings, wrapping ether in a blaze.
Hear us, O Heaven! the secret sorrowing breast
Thy influence owns, and feels a soft relief:
Touch'd by thy charm, the passions sink to rest,
And joy serene succeeds the reign of grief.

This splendid specimen of descriptive music, appears from Haydn's journal to have been composed during his residence in London. In it all the elements of terror

and confusion are let loose, in the various combinations of which sound is capable; and, after turbulently warring for the mastery, subside to peace in the major key at the invocation, "*Hear us, O, Heaven!*" The loud uproar is then again renewed, and finally yields to the control of harmony in a strain of a beautifully calm and soothing character. The performance was grand and impressive, yet not so perfect as it would have been rendered by another careful rehearsal; and we here begin to perceive the difference of effect, arising from the want of practice, in those compositions that are not so well known as the choruses of Handel, and for the remedy of which the establishment of choral societies has been already earnestly insisted upon. We were also strengthened in the opinion, that productions of this class of art, and especially of modern art, require more power of bass than has ever yet been concentrated, to create an effect equal to that which entered into the imagination of the composer; since not all the weight of double basses, trombones, &c., bottomed on the diapason of the organ, was found sufficient to satisfy the craving of the ear. A similar observation was made with respect to the great Abbey festival of 1791, where the power, nevertheless, was above double that of the York band, and in a more contracted space. We venture, therefore, to hazard an opinion, grounded on the result of the Abbey meetings, and of the Yorkshire festival, (independently of the question as to the placing of the band,) and on the failure of all preconceived notions of overwhelming force, that the foundation of an orchestra has never yet been laid with breadth and depth sufficient to realize all the mighty effects which choral music is capable of producing. Towards the accomplishment of this desirable object, few things would conduce more than the restoration of the double-bass to its antient dignity and legitimate scale.

But, to return to the immediate subject of these remarks,—we shall only further observe, that its identity has been so much impaired by the frequent change of the words adapted to it, as to render it not easily recognisable to the eye of the general reader. We do not know to what language Haydn originally set the music; probably, from its being composed here, the words were English, but there are at least four different versions of them. In the Birmingham books of 1817, they are shorter, and in those of 1823, more full, than in the copy here given; and all three vary from an

adaptation for two performers on one piano-forte, with four vocal parts, by P. A. Corri, which is deserving of recommendation for the practical use of the domestic circle.

RECITATIVE, AIR, AND CHORUS.—Joshua.—HANDEL.

RECITATIVE.—(Caleb.)—MR. ISHERWOOD.

My cup is full; how blest in this decree!
How can my thanks suffice the Lord, and thee!

AIR.

Shall I in Mamre's fertile plain,
The remnant of my days remain?
And is it given to me, to have
A place with Abr'am in the grave?
For all these mercies I will sing
Eternal praise to heaven's high King.

CHORUS.

For all these mercies we will sing
Eternal praise to heaven's high King.

The oratorio of *Joshua* was composed in 1747, immediately after *Judas Maccabeus*, but we do not any where find it mentioned who wrote the words: probably they were by Dr. Morell; at least the chorus, "*See the conquering hero comes*," which was then highly popular, was introduced into both these pieces. The present air, though possessing much solemn majesty and strength, partakes of the heavy character of Handel's slow bass songs, and requires all the aid of finished expression and correct intonation, to make it effective to ears that are accustomed to the later compositions for this class of voices. Indeed, it can never be said of Handel's bass airs, as it has been of Haydn's, that they almost *sing themselves*; but it must be remembered, that the oratorio singers, for whom he had to write, were much inferior to his operatic performers, and that the basses of his time, even in both departments, were very mechanical in their style and execution. One of his most flowing songs for a bass voice, "*He layeth the beams*," was written for the opera of *Exio*, and, like some others which will come under our notice, has been most happily adapted to sacred words. The one in question was well suited to display the deep and rich volume of voice of the performer, upon his first appearance before so overwhelming an audience, although a greater portion of enlivening grace, which is by no means incompatible with true pathos, would have assisted in awakening those

feelings of thankful, though quiet and subdued, joy, that form the subject of the composition.

RECITATIVE AND AIR.—Jephthah.—HANDEL.—(Iphis.)—MRS. SALMON.

Ye sacred priests! whose hands ne'er yet were stain'd
With human blood, why are ye thus afraid
To execute my father's will?—The call
Of heaven with humble resignation I obey.

AIR.

Farewell! ye limpid springs and floods,
Ye flowery meads and mazy woods;
Farewell! thou busy world, where reign
Short hours of joy, and years of pain.
Brighter scenes I seek above,
In the realms of peace and love.

Were it not for the sake of preserving some appearance, at least, of unity of plan, we should feel strongly inclined to pass over, as might best become us, this universally known and exquisite scene, without offering any observations either upon its composition or its execution. It has always been considered as one of the test-songs of a first-rate vocalist, and from having so long and so deservedly held possession of the public favour, may properly be regarded as one of the land-marks of the art. It was the second piece allotted to Madame Mara, upon her introduction to the Concerts of Antient Music, in 1785, and was justly esteemed, also, as one of those in which she most excelled: in 1787, Mrs. Billington likewise sang it at the third of those Concerts, where she had newly appeared; and since that time there is no name of eminence as a female singer, with which it has not been associated. On the present occasion, Mrs. Salmon put forth all her enchanting powers of voice. Perhaps she fails to identify herself to the imagination of the hearer, with the devoted daughter of Jephthah, so perfectly as Mara is said to have done, yet we think there is no song in which, in addition to those exquisite sensations of physical pleasure that her silvery tones awaken, she takes deeper hold of the affections than in this, which is not of a character to require a greater volume of voice than she possesses. The recitative is finely descriptive of the firm resignation of Iphis, under the anticipation of the dreadful fate which she supposes to await her; and the plaintive farewell to the scenes of early

delight, in which she had just interchanged the vows of love with her betrothed Hamor, receives a still deeper tone of mournful expression from the frequent intervention of a few notes of symphony, which it may perhaps be deemed fanciful to compare to the heaving sobs wherein nature asserts her power, and struggles for the mastery with the fixed purpose of the mind. From this oft-repeated and lingering farewell, the air changes at length with a strain of enlivening hope into the major key of E. natural, of which the peculiar character is precisely that of *brightness* and animation. Yet, since the passion to be expressed is not that of earthly joy, as if Iphis were restored to the arms of her lover and her parents, but one of heavenly peace in the consciousness of being accepted as a sacrifice for the welfare of her country, the voice is made to move in a steady flow of sustained notes, supported throughout by a continued smooth and even motion of the bass. The singer, therefore, who aims to reach the heart of the hearer, will always be careful to deliver the words with a calm and rather full volume of tone, and not to fall into a tripping recitative-like manner of pronunciation, especially on the first word "*brighter*," which in many cases may be so expressed with propriety and advantage. With a slight exception as to this point, the present performance, which was truly enchanting, fully answered our most sanguine expectations of delight; the closing cadence, since cadences there must be, was luxuriant in facility, in richness, and in beauty of execution; and, at the same time, more accordant than the general run of that class of ornaments with their true object and original design of being something superior to that which has preceded them.

Having frequently heard objections stated to this and another celebrated scene from *Jephthah*, on the ground of human sacrifices being utterly irreconcilable with the commands of a holy God to his people, it is but just to observe, that the oratorio, taken entire, affords no countenance to a practice so wholly peculiar to the bloody rites of pagan idolatry. The former part of it describes Jephthah as devoting the first thing that saluted his eyes, to God, "to be for ever thine, or fall a sacrifice;" and in the progress of the drama, an angel intervenes to reprove his mistaken notions, and declares, that "no vow can disannul the law of God," and that the spirit that dictated it, approves his faith and bids him dedicate his daughter "in pure and virgin state for ever."

It is a curious fact, if, as many learned writers imagine, Homer grounded his fable of Agamemnon sacrificing his daughter Iphigenia upon some tradition of Jephthah's story: the name of Iphigenia itself seems very like a corruption of Jephthigenia, "the daughter of Jephthah," and that of Iphis was probably chosen by the writer of the oratorio with reference to this supposed connexion of the two events.

RECITATIVE.—Joshua.—HANDEL.—MR. VAUGHAN.

'Tis well! six times the Lord hath been obeyed,
Low in the dust the town shall soon be laid.
Now the seventh sun the gilded domes adorns,
Sound the shrill trumpets, shout, and blow the horns.

MARCH.—AIR.—MR. VAUGHAN, and CHORUS.

Glory to God! the strong-cemented walls,
The tottering towers, the ponderous ruin falls:
The nations tremble at the dreadful sound,
Heaven thunders, tempests roar, and groans the ground.—*Da Capo.*

The execution of the vocal portions of these pieces,—for the march was not very effective,—confirmed an opinion drawn from that of the preceding one, that the performers now appeared to have acquired more confidence than on their first essay, together with some experience as to the best mode of managing the voice in so large a space. The recitative was given with a force and a dignity that must have delighted those who previously admired the pure taste of Mr. Vaughan; but of the chorus it is almost impossible to speak in terms of commendation even approaching to its merits, without incurring the charge of extravagance. The opening symphony for the trumpet, followed by the horn, and the frequent solos for the voice, may perhaps be deemed a little tedious, but, when the full chorus is joined, the power of its harmony may be truly said to be beyond conception: nothing less is suggested to the imagination of the hearer than the destruction of the very place itself, whence all those appalling tones proceed; whilst the bass, descending an octave and a half, seems to carry the whole mass along with it down into an abyss of sound that is absolutely terrific.

Of the second movement we have, happily, a character to present to the reader, which, though short, is drawn by no less masterly a hand than that of Haydn. Mr. Shield, in the *Appendix* to his *Introduction to Harmony*, says, "travelling from London to Taplow with the father of modern harmony, and having, the preceding evening, observed

his countenance expressing rapturous astonishment during the Concert of Antient Music, I embraced the favourable opportunity of inquiring, how he estimated the chorus in *Joshua*, 'The nations tremble.' The reply was, 'He had long been acquainted with music, but never knew half its powers before he heard it, and he was perfectly certain, that only one inspired author ever did, or ever would, pen so sublime a composition.' To make this "wonderful chorus" known in foreign cities, where English oratorios are not collected, Mr. Shield has given the score of it in his work, but regrets that his limits would not allow the insertion of its "impressive introductory air, 'Glory to God.'"

We run little risk in pronouncing this scene to have been the most perfect performance of the morning. In the fifth bar of the second movement, which is commenced by the voices and stringed instruments in the key of B. minor, where the first occurrence of the word "sound" is followed by the burst of the full orchestra, the effect was electrifying; and the whole together left a deep impression, which was not effaced by the quick succession of any other piece, a considerable time being allowed for conversation before the commencement of the third part.

PART III.

FROM A SERVICE.—JOMELLI.—The SOLOS by MISS GOODALL and MR. W. KNYVETT.

SANCTUS.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth !

Pleni sunt coeli et terra gloria tua : Hosanna in excelsis !

AGNUS DEI.

Agnus Dei ! qui tollis peccata mundi ;

Miserere nobis !

Agnus Dei ! qui tollis peccata mundi ;

Miserere nobis !

Agnus Dei ! qui tollis peccata mundi ;

Dona nobis pacem.

The above is a truly beautiful composition, in a sweet and appropriate church style, and free from the levity of the Italian school before adverted to. The solo parts were charmingly executed, but the chorus, though not marked by any particular defect, did not appear to be given with all the nicety which is required to produce the impression of which it is capable. Of its author, "one of the most intelligent, learned, and

affecting composers of modern times," the following is, necessarily, a very short and compressed account.

Nicolo Jomelli was born in 1714, at Avellino, near Naples, at which latter city he was educated, under Leo and Durante. From 1758 till about 1766 he resided in the service of the Duke of Wurtemberg, at Stutgardt, where he produced numerous works, which, in Dr. Burney's opinion, effected a complete revolution in the taste for vocal music in Germany. "But," says Mr. Latrobe, "if he contributed to polish the air of German compositions, he was amply rewarded by gaining among the Germans more knowledge of rich and powerful harmony. In his latter days, his works lost their well-merited favour by the frivolous and depraved taste of his Italian audiences, who considered his compositions as being too learned and elaborate." Many have esteemed him equally eminent in secular and in sacred music, his works being "full of great and noble ideas, treated with taste and learning;" and Dr. Burney says, that, "as he was a great harmonist, and naturally grave and majestic in his style, he seems to have manifested abilities in writing for the church, superior even to those for the stage." Mozart, however, is said to have remarked, that "this artist shines, and will always shine, in certain departments; but he should have confined himself to them, and not have attempted to write sacred music in the antient style."* The first of his operas performed in England was *Attilio Regolo*, in 1753, in which the concluding recitative was constantly encored. His celebrated scene "*Berenice, ove sei?*" from *Lucio Vero*, still retains its high place at the Antient Concerts; besides which, little is now heard of his operatic music. He appears to have composed in three different styles at different periods of his life; but he never wrote for the church until 1751, when himself, Durante, and Perez, each set part of the Lamentations of Jeremiah for the passion-week at Rome. His *Chaconne* is universally known in this country, from having been, (very improperly, we think,) introduced into the *Castle Spectre*; and, like the present service, is composed in his favourite key of E. flat. He died at Naples in September, 1774, and the honours paid to his memory have been before men-

* Lives of Haydn and Mozart, page 372.

tioned, (page 28.) Burney's *History*, (vol. iv. p. 561.,) and Rees's *Cyclopædia*, contain such full and interesting accounts of this great composer's life, that a reference to them can scarcely fail to gratify every musical reader.

DUETTO.—Psalm 42.—MARCELLO.—MISS STEPHENS and MISS D. TRAVIS.

Qual' anelante cervo, che fugge
Da' fieri veltri, e cerca il fonte
In cui s'estingua sua sete ardente;
Tale son' io, che da' crudeli
Nemici miei sempre inseguito,
Vo' sospirando per mio ristoro,
L'alto soccorso di te, mio Dio!

I loro piedi mai muovon passo
Veloce tanto, che quando trattasi
Il sangue spargere
Degl' innocenti.

Benedetto Marcello, a Venetian nobleman, born July 24, 1686, was held by his contemporaries in the highest esteem as a composer; and, on account of the boldness of his ideas, has been called the Pindar of Musicians. His great work on the first fifty psalms was published in eight volumes, between the years 1724 and 1726, and excited a general enthusiastic admiration. It was adapted, with considerable latitude of variations, to the English version of the first fifty-one psalms, (the Italians reckoning the ninth and tenth only as one,) by Mr. John Garth, organist of Durham, and published in 1757, with a preface by Mr. Charles Avison, whose insinuated opinion of Marcello's superiority to Handel has been before adverted to, (page 178,) in which he declares it to be "fraught with every musical beauty;" a new edition also of the original, which had become scarce, has recently been brought out in Italy. Of this work, a very complete analysis, from the pen of a deceased author, has been printed in the first volume of the *Quarterly Musical Magazine*, in which the present movement is described as possessing "a flowing, elegant strain of melody, and simple clear harmony." It is so well known, indeed, as to require little to be said upon it, further than that its character, as there given, was very sweetly and appropriately sustained in the style and manner of its execution on this occasion. Avison classes it under the head of Psalms of serene expression.

Marcello's other works, as madrigals, operas, &c., are numerous, though little known; and it is now generally admitted, that his talents have been greatly overrated. His Psalms are chiefly set for two voices, and he always wrote in very few parts, making his choral effects to depend on the duplication of them. Besides the preceding duet, the following pieces are still performed at the Antient Concerts:—"O deliver me," "Great is Jehovah," "There is a river," and, "O Lord! our Governor," a solo for the counter-tenor, which the above mentioned analysis terms "very beautiful;" but which was referred to by Dr. Hayes, in his *Remarks on Avison's Essay*, as a light air in minuet time, presenting a most "injudicious association of sound and sentiment." Sir John Hawkins agrees with Dr. Burney, in his opinion of the too prevailing levity of Marcello's compositions. (See *History*, vol. v. p. 234.) Several portions of his Psalms are inserted in Stevens's *Sacred Music*, and Dr. Crotch's *Specimens*.

The dates of this author's birth and death are both incorrectly given, probably by an error of the press, in the preface to the second volume of Mr. Latrobe's *Selection*, as occurring respectively in 1680 and 1729; and have been thus copied into the *Quarterly Magazine*. Other biographies fix his decease in 1741, which, in point of fact, took place on the anniversary of his birth, in 1739, at the age of 53.

MOTETT.—*Te Deus splendente*.—MOZART.

Chorus. O God, when thou appear'st, dark shades disperse:
Hear the full voice of thy devoted tribe:
Lord of resistless power! accept our prayers;
Hope rests the conquest on JEHOVAH'S name.

Verse. Dire hosts, infernal sprites, infest our heart;
While weak we stand, unless sustain'd by thee.

Chorus. Lord of resistless power! &c.

Verse. Grant to our youth, with lovely virtue clad,
To flourish, as in spring, with verdant leaves.

Chorus. Lord of resistless power! &c.

With this grand and impressive composition the selection now first presents to our notice the great name of Mozart, the accounts of whose life are so generally accessible, as to render it unnecessary to go into any lengthened details respecting it in this place. John Chrysostom Wolfgang Theophilus, (or Amadeus,) the son of Leopold Mozart, chapel-master to the archbishop of Salzburg, was born at that city, January

27th, 1756. His predilection for music was evinced when he was only three years old, and at the age of six years, he composed pieces for the harpsichord. After visiting Vienna and Paris, he was brought to London in April, 1764: his first opera was composed at Vienna in 1768, after which he went to Italy, but finally settled in that capital in 1780, where he was appointed Maestro di Camera to the Emperor in 1788, just as he was meditating to seek refuge in London from the troubles, which, unhappily, an imprudent course of living had brought upon him. In 1791 he was nominated Maestro di Capella of St. Peter's (or St. Stephen's) church, but died on the 5th of December in that year, having not quite completed the age of thirty-six, leaving a son and a daughter by his wife, Constance Weber, the former of whom is already known as a composer, chiefly for the piano forte.*

With Mozart's vocal music, the study of which branch of the art is said to have corrected and refined his early taste, our countrymen were totally unacquainted until after his decease, nor was one of his operas ever performed in England before the year 1806. Our present concern, however, lies with his compositions for the church, to the service of which the motett is exclusively appropriated, though said by Ducange to have been "originally of the most gay and lively nature." Luther, in his Table-talk, speaks of singing motetts after supper, as early as the year 1538: the term is now given, in the Romish church, to every composition set to Latin words, and is equivalent to our anthem: Dr. Burney thinks it implies a short period, taken from the scriptures, as *mot* in French signifies a short sentence; Morley† says, it obtained its name from its moving, in opposition to *canto fermo*; and Butler‡ derives it from *motus*, because mo-

* Seven, out of above a dozen different biographies of Mozart, which we have referred to, including the very ably condensed one in the *Harmonicon*, do not mention the day of his decease. Mr. Latrobe says he was born in 1757, and died in October, 1791; the *Gentleman's Magazine* states his birth to have taken place on the 17th of January, and his death on the 15th of December, and a German work fixes the latter in 1792. So difficult is it to ascertain facts of this kind: probably, however, the above dates will be found correct; although in Daines Barrington's *Miscellanies*, there is a certificate of the birth of the son of L. and Maria Ann Mozart, on the 17th of January, which leaves the matter still in some doubt.

† *Introduction to Musick*, 1597, part iii. p. 179. ‡ *Principles of Musick*, 1636, page 5.

tetts "move the hearts of the hearers, striking them into a devout and reverent regard of them for whose praise they were made;" a derivation which is exceedingly applicable to the specimen before us. The short introductory symphony in unison, as performed by this large band, irresistibly commanded the attention of the audience, and the accompaniments, which are clear and simple in their contrivance, were highly effective throughout; though, as in some other instances, the bass perhaps was scarcely powerful enough. The vocal parts, also, are extremely vigorous, and free from intricacy, and are beautifully contrasted,—by the portions of verse being taken up, first by the two under, and afterwards by the two upper voices,—with the full chorus of "resistless power." The whole of this very original piece will be found adapted to the practice of a private party, in the second volume of Mr. Latrobe's *Selection*, with a considerable improvement in the words, the verse parts being taken from the Psalms.

SONG.—(*Omnipotence.*)—HANDEL—MADAME CATALANI.

Holy! Holy! Holy! Lord God Almighty! Who was, and is, and is to come!

Who shall not glorify thy name? for thou only art Holy: thou only art the Lord.—[*Rev.* iv. v. 8.—xv. v. 4.]

This exquisitely pathetic and impressive air was originally set to the words "*Dove sei? amato bene,*" in the opera of *Rodelinda*, in 1725; and sung by the celebrated Senesino. It has ever since continued to be heard with unabated enthusiasm, and is a lasting proof of the extraordinary felicity of Handel's genius in simple and affecting melody. The high devotional character belonging to its present arrangement, constitutes a great trial of skill to the performer, upon whose judgment it chiefly depends for the appropriate expression, which could not be originally contemplated by the composer; and the word "*holy,*" occurring no less than twenty-one times in the course of this short piece, demands all the powers of a cultivated mind, united with the discrimination of a sound taste, to produce the desirable effect of a proper variety, without losing sight of the sublimity of the subject. Commencing with a subdued voice and manner characteristic of reverential awe, and gradually rising into an expression of fervid, but chastened adoration, the most gifted singer will find ample scope for the display of the highest talent in this composition; and though, consistently with the best opinion that we can form, we cannot say, that Madame Catalani was particularly happy in this her first appearance in Handel's music at this time, when she was evidently not in posses-

sion of her usual powers ; yet, the feelings of devotion which she is known to entertain, were pleasingly evinced by her solemn enunciation ; and her true conception of the general nature of the piece, by her abstinence from that ornamented style in which lies her peculiar and transcendent claim upon our admiration.

Dr. Burney speaks of the very great popularity of "*Dove sei ?*" as having extended into the country, where he sang it with applause at the age of fourteen, though at that time ignorant of the language. It was adapted for the oratorio of *Omni-potence*, a compilation from Handel's works ; and it is a somewhat remarkable defect in the arrangement of the words, which probably the music would not allow of being avoided, that the threefold ascription of holiness to the Lord does not once occur, the word "*holy*" never being repeated more than twice together throughout the piece.

We have recently seen this very composition cited as a proof of the "feeling of the just meaning of the words which must have dwelt in the breast of the composer while writing the music." There is evidently an error in the application of this remark in the present case, but it leads to a question of great curiosity and interest, in the philosophy of the art, with respect to the setting of sounds to words, or the adding of words to sounds ; which many examples from the works of Handel, and the recent skilful adaptation of *Judah*, would seem to render a matter of much more indifference than has been supposed by the writers on the alliance of poetry and music. On this subject there are some curious observations in Sir John Hawkins's *History*, vol i. p. xxvii.

As an instance of the effect of this air in its English dress, the following anecdote may perhaps amuse the reader, while it exposes the pitiable apathy, which some, in all times, have been found to carry along with them when led by the stream of fashion to the concert room. When Mara was in the height of her celebrity, a nobleman took his daughter to hear her sing : after the conclusion of the song "*Holy, holy*," the young lady continued standing, as if rooted to the spot, until roused by some persons near her, who, not being so sensible of the influence of sweet sounds, were illnaturally animadverting on Mara's untidy dress ; when, turning suddenly round, she exclaimed with an indignant look, "She will go to heaven, for all that, to sing Allelujah."

QUARTETTO AND CHORUS.—CROFT.—(With Accompaniments by MR. GREATOREX.)

QUARTETTO—MISS D. TRAVIS, MESSRS. W. KNYVETT, VAUGHAN, and BELLAMY.

Sing unto God, all ye kingdoms of the earth : O sing praises unto the Lord,—[Psalm lxxviii. 32.]

CHORUS.

Cry aloud, and shout, thou inhabitant of Zion ; for great is the Holy One of Israel in the midst of thee.

[Isaiah, xii. 6.]

These two movements, which, with the skilful instrumental accompaniments of Mr. Greatorex, have been frequently performed at the various provincial meetings where he has presided, and at the Concerts of Antient Music, are taken from two different anthems in Dr. Croft's *Musica Sacra*. The former of them is the opening chorus to the first anthem, in the key of D. ; and the latter is the concluding portion of an anthem in the second volume, "*O Lord ! I will praise thee*," written in five parts in the key of E. natural, immediately following a quartett in E. minor : the last movement of it is a spirited subject, led off by the first treble on the words "*Great is the Holy One*," and taken up by the other voices in regular succession. This noble specimen of English cathedral music, now consecrated by the lapse of more than a century, was most appropriately introduced with a prelude upon the organ by Dr. Camidge, in which the powers of that magnificent instrument were elicited with a truly masterly hand. If we may judge from the countenances of those present, and from the solemn stillness that prevailed, the impression produced, which was of a highly devotional character, was exceedingly great ; and the rolling sound of the rich diapasons, which were the stops made use of, finely exemplified the words of our old poet Crashaw, where he says,

"Many a sweet rise, many as sweet a fall,

A full mouth'd diapason swallows all."

William Croft was born in 1677, and educated under Dr. Blow, on whose death in 1708, he succeeded to the places of organist of Westminster Abbey, master of the children, &c. He was created Mus. Doc. of Oxford in 1715, and in 1724, published the work above mentioned, which, he tells us, was "the first essay of publishing church music in England, after the manner of printing," in score. He died in August 1727, of an illness occasioned by attending at the coronation of George II., for which

Handel's celebrated anthems were composed, and was buried in Westminster Abbey. Besides various anthems, and the burial service begun by Purcell, Dr. C. set a tender and pathetic air to the well known song of Dr. Byrom, "*My time, O ye Muses!*" first published in the Spectator, No. 603, which is given by Sir John Hawkins, (vol. v. p. 99.) In the preface to his *Musica sacra*, he hopes that he will be found to have "kept in view the solemnity and gravity of what may be called the church-style," and strenuously insists on "the excellency of giving the words their due force;" an injunction which the performers on the present occasion had the merit of observing with becoming attention to so great an authority.

RECITATIVE.—Jephthah.—HANDEL.—Mr. SAPIO.

Deeper and deeper still, thy goodness, child,
Pierceth a father's bleeding heart, and checks
The cruel sentence on my faltering tongue.
Oh! let me whisper it to the raging winds,
Or howling deserts; for the ears of men
It is too shocking.—Yet—have I not vow'd?
And can I think the great JEHOVAH sleeps,
Like Chemosh, and such fabled deities?
Ah! No; heaven heard my thoughts, and wrote them down.—
It must be so—'Tis this that racks my brain,
And pours into my breast a thousand pangs,
That lash me into madness.—Horrid thought!
My only daughter!—so dear a child,
Doom'd by a father!—Yes—the vow is past,
And Gilead hath triumph'd o'er his foes,—
Therefore, to-morrow's dawn—I can no more.

AIR.

Waft her, angels, through the skies,
Far above yon azure plain;
Glorious there, like you, to rise,
There, like you, for ever reign.

In dramatic propriety, this impassioned scene, when included in the same day's selection with "*Ye sacred priests!*" ought to precede that piece, as it does in the oratorio; an arrangement, which we think decidedly advantageous to the effect of both, and especially the latter, of those compositions. It is impossible for any thing in the range of musical expression to depict, more admirably than is done in this inspired recitative, the agonies of grief, hesitation, anguish, remorse, and despair, which in rapid

succession rack the brain of the wretched father ; when, in obedience to what he conceives the obligation of his rash vow, he decides upon the heart-rending fulfilment of it, that closes upon him for ever all prospect of happiness on earth. Mr. Shield, in his work before quoted, relates, that, having been presented by Haydn with a MS. score of his oratorio, *Il ritorno di Tobia*, he endeavoured to make a suitable return by requesting his acceptance of *Jephthah*, and when he expressed his admiration of the recitatives in the former, which abound with the finest specimens of the enharmonic, their composer proved his liberality and judgment by declaring, that "*Deeper and deeper still*," greatly surpassed them in pathos and contrast. "And while," says Mr. S. "I was examining this wonderful production for extracts, an impressive singer had the goodness to rehearse it, during which, my mind became so agitated by a succession of various emotions, that I determined to lay the whole of this climax and anti-climax of musical expression before the eye of the reader, to prove, that the highest praise of it will never mount to an hyperbole."* After this opinion of the veteran musician, we shall not pretend to point out the beauties which pervade a piece replete with the most affecting transitions of passion : it is however gratifying to say, that they were expressed in a manner that did them ample justice, and with a force of elocution, and a pathos of declamation, sufficient to "curdle the blood, and cause the tears to flow." Sensible how wholly dependent on the *mind* of the singer those ever varying phrases are for their true character and effect, and with a full and delighted recollection of the excellence of execution that has long been associated with them, we can, nevertheless, safely give the highest commendation to the just taste and chastened conception which guided their performance upon the present occasion.

After having noted down some observations upon the affecting air which succeeds, we were reminded of a series of *Essays on the philosophy of musical composition*, in which it is commented on in a manner that precludes the necessity of doing any

* *Rudiments of Thorough Bass*, p. 69.—The reader will probably not think this and the former anecdote, recording Haydn's opinions respecting Handel, which we know their venerable relator esteemed "important," to be the least interesting of the remarks offered to his notice.

more than to transcribe the remarks there given ; observing only, with respect to the first sentence, that however naturally and appropriately the air appears to follow the recitative, it is not so placed in the original score ; the latter being there succeeded by a chorus, which concludes the second part, and the former occurring towards the beginning of the third part of the oratorio. " In the first place it appears impossible to sever this song from the circumstances which precede it ; if it could be so separated, by far the greater part of the propriety would be destroyed. The entire form and manner of its expression seem to be moulded upon the analogy between the *subsiding agitation* in the mind of the speaker, its gradual ascent from the depression occasioned by the recess of passionate agitation, and *easy undulating motion*, implied by the word '*waft*.' A more marked accentuation, interrupted motion, and distant intervals are employed in the opening of the symphony to shew the mental transitions. These soon subside into more equal, more tranquil motion, and the melody begins with a prolongation of the first note, which naturally indicates the fixedness of mind that accompanies prayer. The distance of the intervals, and the position of each ascending note upon the accented parts of the bar, assist the general and leading idea of springing into air. We find also the same use of the dominant here as in former instances. It is employed to convey more forcibly the idea of elevation, and particularly upon the word '*above*,' where the accidental sharp introduces, for a time, a new key. In the succeeding part of the melody the progressive rise of the intervals by equal notes finely describes a species of progressive motion, not perfectly equable, but such as may well be supposed to accord with the breezy rise and fall, the occasional acceleration and delay, that are, perhaps, included in the ideas conveyed by the word '*waft*;' and at the same time, picturing a mind neither completely tranquil, nor much disturbed. And it must be remarked also, that we must take the expression of the whole in order to understand, that the design of the composer is to avail himself of the impression conveyed by such whole, rather than by parts ; and at the same time, to manifest how poor and insignificant any more subtle divisions would really appear, since upon the word '*rise*,' although the first few notes of the passage ascend, yet the passage concludes by a descent of more than an octave ; while upon the word '*plain*,' there is the

undulating succession of ascending intervals before alluded to. This is important in as much as it proves it is the whole, not the minuter parts of a composition, which seizes the mind, and fixes the impression. The use Handel here makes of divisions, may serve also to convey a notion of their legitimate application. They are employed to protract, and to continue a particular mode of expression, and it is, perhaps, curious, that the words to which divisions are attached, 'plain,' 'rise,' 'reign,' and 'ever,' have all the significations of motion or duration. The accompaniment bears the marks of the same leading principles.*

The whole of this admirable scene is finely elucidatory of the sentiments thus laid down by Dr. Cogan in his *Treatise on the Passions*. "The principal charms of music which aims at a higher character than that of difficult or rapid execution, consist in the imitation of those tones and movements which are most intimately connected with the passions and affections of the soul." In the former part of it, the accompanied recitative, with its intervening symphonies, is properly chosen as the medium of expression; since, as has been justly observed by Dr. Brown,† those "passages, in which the mind of the speaker is agitated by a rapid succession of various emotions, are incompatible with any particular strain or length of melody;" and the skilful musician, in characterising the transitions from one passion to another, employs the "accompaniment to produce such sounds as serve to awake in the audience sensations and emotions similar to those which are supposed to agitate the speaker." These interstitial symphonies, or *ritornellos*, were first introduced by Rinaldo di Capua, "into recitatives of strong passion or distress, to express or imitate what it would be ridiculous for the voice to attempt;"‡ and the invention of accompanied recitative itself has been attributed to this composer, whom Dr. Burney met with in his old age at Rome, in 1770; where, however, he also found an oratorio, in which they were

* *Quarterly Musical Review*, vol. ii., p. 403.

† See *Letters upon the Poetry and Music of the Italian Opera*, 1791, a posthumous work of the learned and unfortunate author, originally addressed to Lord Monboddo.

‡ Burney's *Present State of Music in France and Italy*, p. 285.

used by A. Scarlatti, in the latter end of the 17th century.—The peculiar beauties of the air have been sufficiently pointed out in the essay above quoted; it is, however, somewhat remarkable, that with such claims to admiration, this attractive piece was not performed at any of the Abbey festivals but the last, in 1791.

SOLO, AND CHORUS.—(From Dryden's Ode.)—HANDEL.—MISS STEPHENS.

As, from the power of sacred lays,
The spheres began to move,
And sung the great Creator's praise
To all the bless'd above;
So, when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high—

CHORUS.

The dead shall live, the living die,
And music shall untune the sky.

This sublime composition,—which, in the performance received every effect that could be given to it by the most correct and feeling delivery of the words, and the chorus of which was also executed with great precision,—left that impression of awful grandeur upon the close of this day's selection, which the subject of it is so well calculated to produce on every reflecting mind, and which was, perhaps, in some degree heightened, by the gloom that overspread the sky during the latter part of the afternoon: to this also, it is but due to that able performer to add, that the exquisite notes of Mr. Harper's trumpet were greatly conducive.

It has been observed, that the choruses of Handel's oratorios are of a cast very different from those in his operas; the latter being simply counterpoint, and destitute of all art and contrivance, whilst the former answer to the sublime in poetry, are of his own invention, and constitute the very basis of his reputation.* To this observation, however generally just, the present ode would seem to afford an exception; since the music was not originally composed for the words of Dryden, but for an English opera, a branch of the art to which many are probably not aware that this great and

* Hawkins's *History*, vol. v., p. 355.

comprehensive genius ever turned his attention. When Handel was involved in his ruinous contest with the nobility, he formed an engagement with Rich, the manager of Covent Garden theatre, the particulars of which are not known; and in liquidation of some claims arising out of it, he several years afterwards set to music the opera of *Alceste*, written by Smollett; * which, though the scenes were painted for it by Servandoni at a great expense, was never performed. He subsequently adapted the music to this ode of Dryden's, reminded of it, probably, by that poet's *Alexander's Feast*, which he had set in 1735, and it was first performed at the theatre in Lincoln's Inn Fields, immediately after that noble production, on St. Cecilia's day, November 22d, 1739. The short ode, of which the present song and chorus seem to have been intended as one grand chorus, was written by Dryden, in 1687, for the Musical Society, being one of the only two "pieces of general poetry which he produced between the accession of James and the Revolution." † It was originally set by Draghi, master of Italian music to Charles II.; and it will not escape observation, that Handel's adaptation to it of ready-made opera music, affords another remarkable instance of the flexible expression of musical notes before adverted to. ‡

* This opera is not mentioned in the *Biographia Dramatica*.

† Scott's *Life of Dryden*, prefixed to his *Works*, vol. i., p. 341. The ode itself will be found in vol. xi., p. 165.

‡ The Cecilian Feasts, which began to be held a little before this time, and were supported by many persons of eminent rank and character, must have had a very beneficial influence on the cultivation of music, and materially assisted in raising it from the abject state into which it had been reduced at the Restoration. Mr. Malone, in his *Life of Dryden*, has accumulated a mass of curious notices on this subject, in addition to the researches of Hawkins and Burney, which extend from page 254 to page 307 of that work; the following abstract of which, compared with Sir Walter Scott's edition of the poet, may, perhaps, from its intimate connexion with our musical history, form a not unamusing conclusion to the unavoidable sameness of detail which the nature of our task has imposed upon the reader. The earliest account that has been discovered of the celebration of St. Cecilia's day in England, is contained in a piece so rare, that Mr. Malone was unable to find "a copy of it any where except in the musical collection of Mr. Goodson, in the library of Christ-church in Oxford." It is entitled, "A Musical Entertainment, performed on November 22, 1683, it being the Festival of St. Cecilia, a great Patroness of Music, whose memory

The performance of this day was not over until above half past four o'clock ; and the departure of the company was greatly retarded by the rain which had fallen heavi-

is annually honoured by a public feast, made on that day by the masters and lovers of Music, as well in England, as in foreign parts." Another perfect copy of this work, formerly in the possession of Mr. O. Gilchrist, is now lying before us, through the kindness of John Broadley, Esq., F.S.A., L.S., &c., which forms one of the many musical and other treasures in the collection at South-ella ; from the title of which as above given, it appears, that the meetings had then existed for some time. The dedication to the Stewards is subscribed by Henry Purcell, who composed the music, a song from which, "*Here the Deities approve,*" is in the *Orpheus Britannicus*, vol. i., p. 237. The poetry, which is execrable enough, is given as a curiosity by Malone, who has also compiled a list of the poets and musicians that combined to celebrate this festival, from 1683, with a few exceptions, to 1703, and thence, occasionally, to 1740. Among these are several obscure, and some eminent, individuals, such as Dryden, Addison, Congreve, and Pope—Purcell, Blow, Turner, Clarke, Pepusch, Greene and Boyce. In Purcell's song for 1692, written by Dr. Brady, the second stanza "was sung with incredible graces by Mr. Purcell himself;" and it contains several passages of which Handel made frequent use many years afterwards, in his *Allegro* and *Penseroso*.

This festival was usually preceded by a sermon and an anthem, at which the gentlemen of the Chapel-royal, the Abbey, and St. Paul's, attended. Mr. Malone states, on the authority of a MS. title to a copy of Purcell's *Te Deum* in the Christ-church library, that that work, "erroneously thought to have been originally composed for the annual feast of the Sons of the Clergy, was made for St. Cecilia's day, 1694." Dr. Burney, however, without quoting any authority, asserts, in one of his latest articles in the *Cyclopædia*, that it was written for the opening of St. Paul's. In September, 1697, when his *Virgil* was scarcely finished, Dryden says, in a letter to his son, "I am writing a song for St. Cecilia's feast, who, you know, is the patroness of music. This is troublesome, and no way beneficial:" nevertheless, it appears that the Society paid him £40. for this song, which, says Scott, "seems to have been more than the bard expected." This matchless ode, its author's favourite, so well known as *Alexander's Feast*, "our intimate acquaintance with which leads us to undervalue the former ode, although containing the original ideas so exquisitely brought out and embodied in it," was set to music by Jeremiah Clarke, but never so published. It was afterwards re-set by Clayton, with "some impertinent alterations in the poetry" by Hughes, at the request of Steele, in 1711 ; and lastly by Handel, on his return from Aix-la-Chapelle, whose famous composition was first performed February 19, 1735-6, to a splendid audience of 1300 persons, with a receipt of £450., and remains to this day a standard piece among the musical societies of Germany,

ly from about noon. The line of carriages, amounting to more than two hundred and fifty in number, extended from the West door of the Minster, round the North side,

as well as of England. The chorus in it, "*Let old Timotheus,*" is another instance of adaptation; its first shape being that of an Italian trio, "*Quel fior,*" though most auditors took it for an original composition.

Pope's celebrated ode was written in 1708, but apparently not set to music until 1730, when Greene selected it for his Doctor's degree at Cambridge, on which occasion Pope condescended to make some alterations, and add a stanza, which were printed for the first time in Sir J. Hawkins's 5th vol., p. 358.

The history of St. Cecilia herself is involved in legendary obscurity. It is given at some length by the two editors of Dryden, and in Rees's *Cyclopædia* by Dr. Burney, whose articles of musical biography in that work are unusually copious, and contain the latest information of which he became possessed. She is supposed to have been born in the reign of M. Aurelius Antoninus, and to have suffered martyrdom in that of Septimus Severus, early in the third century. She was a Roman lady of noble birth, and bred in the Christian faith; but being married by her parents to Valerianus, a Pagan, he was informed, that she was visited nightly by an angel. Distrusting the spiritual nature of the visitant, he was, however, soon convinced of his error, and became a convert, and together with his brother, and his betrothed wife, was accordingly put to death. This story from the *Golden Legend*, is the foundation of Chaucer's *Second Nonne's Tale*, but affords no explanation of the reason why the virgin martyr was selected as the Patron Saint of Music. Chaucer, Dryden, and many others, intimate her to have been the "*inventress of the vocal frame,*" although the organ is unquestionably of higher antiquity than her time; but all this adoration seems, in reality, to have arisen from a tradition that she was a skilful musician, and that the angel was attracted by the charms of her melody, which is alluded to in the line "*She drew an angel down,*" and in the recitative preceding the air and chorus in the text,

"But bright Cecilia raised the wonder higher;
When to her organ vocal breath was given,
An angel heard, and straight appeared,
Mistaking earth for heaven."

Her festival was celebrated before the time of Charlemagne in the 8th century, and her body having been found at Rome in 1595, with other relics, there was a splendid ceremonial on that occasion. In point of historical fact, however, Fortunatus of Poitiers, towards the end of the 6th century, is the first writer that mentions such a person. Of the annual feast, Motteux gives a curious account; which, after stating that the day is celebrated with prizes for the best anthem throughout Europe, and in London by a grand entertainment and a performance by the best voices and hands in town, thus concludes, "This Feast is one of the genteeldest in the world, there are no formalities nor gatherings, as at others, and the appear-

through Ogleforth, Goodramgate, and Colliergate, to the middle of the Pavement. About *three thousand and fifty* persons were present in the whole, exclusive of the band, an accurate return of whom will be found in the Appendix, being rather more than the greatest attendance at any of the Westminster Abbey Festivals; and presenting at the outset, a gratifying prospect of success to this vast undertaking, which was abundantly confirmed by the addition of fully one-fourth to their numbers, even on the least attractive of the ensuing mornings. Most of the general remarks, which might be offered on the spectacle and the performance, have been already anticipated in the separate notices of each piece. We shall, therefore, only further observe, that whilst the solos were certainly heard more distinctly and clearly than could possibly have been expected, the choruses were blended in a rich and smooth volume of tone, which, if it did not surprise and stun with its power, was far better calculated to produce lasting sensations of mixed awe and delight in the reflecting mind. Of the accommodations it may be right to add, that they were found admirably suited to their intended purpose; nothing occurred to interrupt the repose of the morning, except two or three slight faintings, which forms a remarkable contrast with the first day of the Abbey Commemoration, when, as is stated in the *General Advertiser* of May 27, 1784, a hundred persons fainted with heat and pressure, and were carried out with difficulty; "even the gentlemen of the orchestra felt it, and one of them (Mr. Claget,) was so much affected, that he was taken home quite senseless."

If the reader has felt any interest in tracing the gradual changes that have taken place in the performances of sacred and choral compositions, to which our remarks

ance there is always very splendid. Whilst the company is at table, the hautboys and trumpets play successively." St. Cecilia's day was also observed in the same manner at Oxford, a city always famous for the cultivation of music, and in which musical festivals appear to have been held earlier than in any other provincial town. It appears probable, indeed, that to the rage for honouring the Saint, which prevailed from about 1680 to 1710, we are not only indebted for the poetry and music above mentioned, but also for the first hint towards the foundation of those meetings for the cultivation and enjoyment of the art, the history of which has been attempted to be traced in the preceding pages.

have hitherto been chiefly directed; he will find much more of rapid incident in reviewing the progress of instrumental, secular, and operatic music, the latter of which now occupies so prominent a place in our concerts, almost to the entire exclusion of the glees and orchestra songs, which delighted the last generation.

During the usurpation of Cromwell, the science of music, which had shared with the other liberal arts in the patronage of the unfortunate Charles, appears to have been principally indebted to his friends at Oxford for its practical existence; respecting which period, there is much curious information in Antony à Wood's life, prefixed to the *Fasti Oxonienses*.* The violin was at that time but little known, even by name, in this country; and Thomas Baltzar, a Lubecker, who came here in 1658, was the first person who taught the art of shifting and using double stops upon that instrument, before whom, Davis Mell, a clock-maker, was thought to be the finest performer in the kingdom! Baltzar was also the first master of Charles the Second's band of twenty-four violins after the French model. The first Englishman who distinguished himself on the violin, was John Banister, leader of the king's band after Baltzar, and who appears also to have been the first person that attempted any thing like a public concert in London, in 1672.† Sir J. Hawkins informs us, that, except the weekly music meetings at Oxford, previous to its surrender in 1646, we meet with no voluntary associations for musical recreation till some time after the Restoration. The first of

* Wood's account is also given at length by Sir J. Hawkins, vol. iv., p. 324, &c.

† The following curious passage, which was extracted by Dr. Burney from the Hon. Roger North's MS. *Memoirs of Musick*, affords an entertaining contrast to the evening concerts of the present day. "Banister, having procured a large room in the White-Fryars, near the Temple back-gate, and erected an elevated box or gallery for the musicians, whose modesty required curtains, the rest of the room was filled with seats and small tables, ale-house fashion. One shilling, which was the price of admission, entitled the audience to call for what they pleased. There was very good musick, for Banister, besides playing on the violin, did wonders on the flageolet, to a thro' bass, and several other masters likewise played solos." Banister's concerts were advertised in the London Gazette, for the first time, on Dec. 30, 1672, to begin at four o'clock in the afternoon. Sir J. Hawkins has preserved several of these notices of *consorts*, at the houses of different masters, for about twenty years after this time. See also Burney, vol. iii., p. 470.

the kind in London commenced in Clerkenwell, in the house of Thomas Britton, the famous musical small-coal man, in 1678; they were "the only ones that corresponded with the idea of a concert," and gave rise to many others, and they were honoured for three years preceding Britton's death in 1714, by Handel's presiding at the harpsichord. About the year 1680, the principal masters of music erected a room in York-buildings, "where the best compositions and performers of the time attracted a numerous and polite audience;" at this period, also, the Cecilian celebrations, described in a preceding note, were first established, and were held in general in Stationers' hall, under the direction of six stewards, two of whom were always musicians. Dramatic music had now likewise acquired a distinct existence, from the successful compositions of Matthew Lock to the *Tempest* and *Macbeth*, and still more, from those of the admirable Purcell; of which it is sufficient only to recall to mind the names of the *Indian Queen*, *King Arthur*, and *Bonduca*, with its animating national chorus of "*Britons strike home*." With the nearly unlimited powers of the violin, our great countryman was, like all the predecessors of Corelli, almost entirely unacquainted.*

* We cannot refrain from transcribing the following no less true than elegant introduction to the memoir of Purcell's life in the *Harmonicon*, for July, 1823. "While the Frenchman is loud in the praise of a Lulli and a Rameau; the German in that of a Handel and a Bach; and the Italian of a Palestrina and a Pergolesi; not less is the pride of an Englishman, in pointing to a name equally dear to his country: for Purcell is as much the boast of England in music, as Shakspeare in the drama, Milton in epic poetry, Locke in metaphysics, or Sir Isaac Newton in mathematics and philosophy. As a musician, he shone not more by the greatness than the diversity, by the diversity than the originality, of his genius; nor did the powers of his fancy prove detrimental to the solidity of his judgment. It is true, that some musicians of eminence had appeared in this country previously to him, but the superior splendour of his genius eclipsed their fame. We hear with pleasure of Tallis, Gibbons, and Blow; but upon the name of Purcell we dwell with delight, and are content to identify with his, the musical pretensions of our country."—Until revived and invigorated by Purcell, music was manifestly on the decline, in England, during the 17th century. His compositions for the church, the stage, and the chamber, were all great, but in the two latter departments they seemed to speak a new, though universally intelligible, language, and to have "descended from some more happy region with which neither his predecessors nor contemporaries had any communication." His songs too "seemed to contain whatever the ear could then wish, or heart

Charles II., on his restoration, had brought with him a predilection for the French style of music, as well as morals, the decay of which, and favour of the Italian, came on, says Mr. North, by degrees, occasioned by the arrival, about 1680, of Nicola Matteis, who excelled on the violin all that had been heard in England before, "every stroke of his bow being a mouthful." In 1692, "a famous Italian lady" was announced as having arrived, who appears to have been the first of her sex and nation that visited this country on a musical errand; and in 1702, performers from Rome are advertised. The earliest attempt at an Italian opera was made in 1705 by Clayton, Haym, and Dieuport, when *Arsinoe* was performed at Drury-lane; but the arrival of Handel in 1710, whose first opera of *Rinaldo* was presented on February 24, 1711, was the grand event, from which our secular, scarcely less than our sacred music derives its principal characteristics. The same year, also, the *Academy of Antient Music* was founded under the auspices of Dr. Pepusch; and the works of Corelli, which had been introduced in 1705, became more generally known, and supplied the performers on the violin with music of a kind so totally different from, and so far surpassing all previous compositions, that from it must be dated the origin of what we now enjoy. The arrival of Geminiani, in 1714, contributed to fix the epoch of improvement; and in a few years after it, stimulated by the great productions of Handel for the Italian opera, "music quitted that tranquil and unimpassioned state in which it was left by Corelli: it was no longer regarded as a mere soother of affliction, or incitement to hilarity; it could now paint the passions in all their various attitudes; and those tones which said nothing intelligible to the heart, began to be thought as insipid as those of sounding brass or tinkling cymbals."*

could feel," and remained sole possessors of the orchestra for nearly thirty years after his death, when they gave way only to the favourite opera songs of Handel; yet "in the accent, passion, and expression of *English words*, the vocal music of Purcell is, sometimes, to our feelings," says Dr. Burney, in the life of Purcell in the *Cyclopædia*, "as superior to Handel's as an original poem to a translation." Reasons also, says the Doctor, might be assigned, for supposing Purcell superior to every great and favourite contemporary musician in Europe.

* Burney's *History*, vol. iv., p. 320.

Until about 1720, the principal concerts in the metropolis continued to be held at the York-buildings room, and it would appear, from Bonnet's *Histoire de la Musique*, published in 1715, that this species of recreation had then become common at most of the fashionable provincial watering places. In 1720, the opera was attempted to be naturalized on a great scale, under the management of a board of Governors, and with the title of the *Royal Academy of Music*; but, after a trial of nine years at an enormous expense, the plan was obliged to be abandoned. About the same time, several regular concert parties were established, of which the most noted, were those at Hickford's Rooms, and at the Swan Tavern, and another at the Castle tavern, afterwards twice removed, which, for above half a century, formed a rallying point for the meetings of musical professors and amateurs, and at which oratorios were performed, soon after their introduction by Handel in 1732. In 1748 Geminiani attempted a *Concerto Spirituale* of compositions by eminent Italian masters, whose names were scarcely known in England, which proved unsuccessful from the unskillfulness of the singers in that kind of music; and, notwithstanding his performances and compositions, and those of the elder Martini, who came over in 1723, no great progress seems to have been made in the execution of instrumental music in general, until the arrival of Giardini, in 1750, introduced a new style of violin playing. He was followed by Abel, in 1759, and Bach, in 1762; who, with Fischer, soon brought about a total revolution in our musical taste; before which "content with our former possessions and habits, we went on in the tranquil enjoyment of the productions of Corelli, Geminiani, and Handel, at our national theatres and concerts." *

In the department of vocal music, the entertainment of the public was long almost wholly derived from the works of Purcell and of Handel; and when the latter finally ceased to write operas, and confined himself to oratorios and organ concertos, about the year 1740, Dr. Arne had just introduced a light and pleasing melody, as in the masque of *Comus*, into lyric composition, wholly different from that of his two great predecessors, whom all English composers had hitherto imitated, which continued to be

* Burney's *History*, vol. iv., p. 673.

a standard till about 1762, when he changed his style, borrowing the Italian divisions from the opera, and brought out *Artaxerxes*, which was first performed in the February of that year: previous to this period, however, the representation of the *Beggars' Opera*, in 1728, had been attended with a considerable effect on the popular national taste. From the production of *Love in a Village*, in 1762, to the *Duenna*, in 1775, the partiality for Italian melody in dramatic compositions was progressive, and has been successively complied with by Dr. Arnold, Shield, Storace, Dibdin, Bishop, and a host of inferior writers; whilst Linley and Jackson, in their canzonets and elegies, adhered more stedfastly to an elder style, which was probably derived from a union of our national church music with the Italian madrigal of the 16th century, and was, in turn, the parent of the English glee.* For the cultivation of this favourite class of vocal compositions, the *Madrigal Society* was established in 1741; and in 1762 the present *Catch Club* was instituted at the Thatched-House Tavern, by the Earls of Eglintoun and March, &c., which distributed prize medals until 1793, and furnished our vocal concerts with numerous elegant and ingenious productions. In the succeeding year, 1763, Bach and Abel opened a subscription for a weekly concert; which, from the skill of themselves as composers and performers, was better and longer supported than any previous similar undertaking. Bach contributed his symphonies, his best works, in which *contrast* was first observed as a principle in music: Fischer there introduced his hautboy pieces, and the elder Cramer, Barthelemon, Crosdill, Cervetto, and many others, established their reputation. Thus, to the concertos of Martini, and our own feeble but elegant Avison, succeeded the more spirited and natural compositions of Stamitz, Vanhall, and the above mentioned writers; until they were in turn supplanted by the original productions of Haydn, one of whose symphonies, composed for these concerts, was long a well known favourite with the public.

* This term, (glee) now so well known, first occurs in the title of a Collection of Pieces by Playford, in 1667, since which it has undergone some change of signification, being now applied to serious compositions. The *Catch* appears to be a species of music also of English invention, and the term occurs as early as 1609, in a collection entitled *Pammelia*.

In 1776 appeared the ponderous, but laborious, and intrinsically valuable, *History of Music*, of Sir John Hawkins ; who, though he admits that the young ladies of that age were finer performers on the harpsichord than the masters of the preceding, and that there were many better proficient on the violin under twenty, than there were of double their age fifty years before,—yet concludes with expressing a “thorough conviction of the vanity and emptiness” of the music then in vogue, and indulging a hope of a “change in the public taste, which could hardly fail to be for the better.” This change did in fact soon take place, and was prodigiously advanced by the introduction into general use of the piano-forte about this time ;* and the same year in which his work was published, was marked by the establishment, at the suggestion chiefly of the Earl of Sandwich, of the *Concert of Antient Music*, an institution intended to preserve the solid and valuable productions of the old masters from oblivion, of which Mr. Joah Bates digested the plan, and was for many years the sole conductor. It was honoured, in 1785, with the attendance of their late Majesties ; and, under the patronage of the present Sovereign, still maintains its rank and character as the most splendid assembly and perfect performance in the kingdom. The next musical event of importance, and to which the Antient Concerts in a great measure prepared the way, was the *Commemoration of Handel* in 1784, and the subsequent Musical Festivals, which have been already described at some length. In December, 1787, the *Glee Club*, now held at the Crown and Anchor Tavern, was instituted ; the Italian Opera, mean-

* The earliest mention of the harpsichord that has been discovered, is in the year 1536 ; the single harpsichord was, in effect, a double spinet, or virginal ; and the double harpsichord, with two unisons and an octave to each note, had received the improvement of a third unison from the ingenious Merlin, about the year 1770, when it was rapidly superseded by the piano-forte, the grand peculiarity of which consisted in the tone being produced by hammers instead of quills. The invention of this important instrument has been the subject of much discussion, and is ascribed by some to C. G. Schroeter, who was born at Hohenstein, in Bohemia, in 1699, and died at Nordhausen, in 1782. In 1717, Schroeter made a model of an instrument with hammers, of which he published a description, with plates, in 1763 ; but the invention of hammer harpsichords appears to be due to Bart. Cristofali, of Florence, a native of Padua,

while, had not for many years presented much that was deserving of particular notice, as influential on our national taste, when in June, 1789, the superb structure built for its use by Vanbrugh, was burnt to the ground; and in January, 1792, its beautiful rival, the Pantheon, the production of Wyatt, shared the same disastrous fate.

During the interruption thus occasioned, the *Vocal Concerts* of Messrs. Harrison and Knyvett took their rise at Willis's rooms. At these delightful performances were brought forward the glees of Callcott, Webbe, Stafford Smith, and other living English composers, as well as the madrigals of the 16th and 17th centuries, and the songs of Purcell, in all of which the taste and feeling of the late inimitable Mr. Bartleman will long be remembered. Mr. Salomon also established a splendid con-

of whose mechanism a full account is given in the *Giornale d'Italia*, vol. v., p. 144, published at Venice, in 1711. The first of these instruments that was brought to England, was made by an English Monk at Rome, Father Wood, for Samuel Crisp, Esq., of whom it was purchased by Fulk Greville, Esq. for one hundred guineas, and remained unique in this country for several years, until Plenius made one in imitation of it with a better touch, but an inferior tone. After this, H. Backers, a Dutchman, constructed several piano-fortes; and, upon the establishment of Bach and Abel's concerts, in 1763, all the harpsichord-makers turned their attention to the subject: but their attempts were wholly on the large size, until Zumpè, a German workman under Shudi, (to whom the introduction of the piano-forte into England has generally been ascribed,) constructed small square instruments, about the year 1768, which, from their low price, convenient form, and power of expression, suddenly grew into such favour, that he could not make them fast enough to gratify the craving of the public, which was as great in France as in England. Pohlman was another, but an inferior maker at this period, and in Prussia, Silberman acquired great celebrity; but the first maker of a grand piano-forte, after the old harpsichord shape, is said by Mr. James Broadwood, to have been H. Backers, in the year 1772. After him, great improvements were made in the mechanism by Merlin, and other artists, and especially by Mr. John Broadwood, who was the first Englishman that took up the manufacture, and whose efforts have rendered the English piano-forte so superior to all others, that it may now be fairly claimed as a British instrument. (See *Gentleman's Magazine*, 1812, part i., p. 11.) The upright grand piano-forte is the invention of Mr. Stodart; and, more recently, the alterations and improvements by Loeschman, Mott, and others, have been too numerous to mention.—Rousseau does not appear to have known of the existence of this expressive instrument, and Sir John Hawkins does not take any notice of what he probably considered to be a great innovation on antient practice.

cert at the Hanover-square rooms, at which the illustrious Haydn presided, and for which he produced his twelve grand symphonies, while Madame Mara headed the vocal forces. The *Professional Concerts* were likewise carried on, with Mrs. Billington as their principal support; and towards the end of this brilliant season, on the 15th May, the celebrated Giardini closed his public career of two-and-forty years, during which he had delighted and improved the taste of the English nation. In 1793, Salomon added the attractions of Viotti's violin to his former strength, and the old professional concerts, established by Bach and Abel, were held for the last time. The new Operahouse was opened in January this year with Madame Mara as a principal singer, who was replaced, in 1794, by Madame Banti, to whom the musical world were indebted for the revival of Gluck's admirable operas of *Alceste* and *Iphigenia*. In May, 1794, the grand concert room at the King's theatre was opened for the benefit of Mr. Cramer; and in 1795, a series of concerts was begun in it, with Viotti for the leader: the next year, Cramer was the leader, with Giornovich as a solo performer; and in 1797, they were graced with the talents of Viotti and of Steibelt, besides retaining Madame Banti, Morelli, and Viganoni, among the vocal corps, whilst Salomon, who had hitherto maintained his ground with Yaniewicz, Mara, and Braham, also joined them with the latter rising performer, and brought with him the celebrated symphonies of Haydn. These concerts were discontinued in 1799.

The reader can scarcely fail to observe the astonishing improvement in the quality of our musical recreations, which the preceding sketch indicates to have taken place from the date of the first Abbey performances. Dr. Burney, whose valuable *History of Music* was completed in 1789, affirms, that the public taste and judgment differed as much at that time, from those of twenty or thirty years before, as the manners of a civilized people from those of savages, yet the works of Haydn were then only very partially known, and those of Mozart were scarcely known at all at the period above mentioned, ten years afterwards. We hasten on, however to the season of 1801, when the *Vocal Concerts*, which had not been held regularly from 1793, were re-established by Messrs. Harrison, Knyvett, Bartleman, and Greatorex, of which we have recently witnessed the extinction. In the autumn of this year, Mrs. Billington returned to England,

and gave a fresh impulse to dramatic music by her appearance in the part of *Mandane* in *Artaxerxes*. In 1802, she added her attractions to these concerts ; and on the 3d of June, at the benefit concert of Madame Mara, at the King's theatre, previous to her departure for the continent, joined that distinguished vocalist in a duet, expressly composed to display their rival powers ; Madame Banti, and Signora Storace, Messrs. Harrison, Nield, W. Knyvett, and Braham, also contributing their friendly aid on that occasion. In the three succeeding years, supported by the talents of Billington and Grassini, Braham, Viganoni, &c., Winter's operas of *Calypso*, *Il ratto di Proserpina*, and *Zaira*, Bach's *Clemenza di Scipione*, Cimarosa's *Gli Orazzi ed i Curiazzi*, and Martini's admirable comic opera of *La Cosa rara*, were introduced or revived.

Probably many of our young readers may be surprised to learn, that no more than eighteen years have elapsed, since the first specimen of the dramatic productions of the incomparable Mozart was presented to a British audience. This event, so worthy of being recorded in our musical annals, took place, however, no further back than in the year 1806, nor was any attempt made to follow up the example until five years after that time.* The same year was likewise remarkable for the first appearance of

* The following are the dates of the first performances of these inimitable compositions in this country ; *La Clemenza di Tito*, March 29, 1806, Mrs. Billington and Mr. Braham supporting the principal characters ; *Così fan tutte*, May 9, 1811, for the benefit of Madame Bertinotti ; *Il Flauto magico*, June 6, 1811, for that of Signor Naldi ; *Le Nozze di Figaro*, June 18, 1812, for that of the Scottish Hospital ; and *Il Don Giovanni*, April 12, 1817, under the management of Mr. Ayrton, and supported by the talents of Mesdames Camporese, Fodor, and Hughes ; Signors Ambrogetti, Crivelli, Naldi, and Angrisani. The performance of this last named opera has been attended with so wide-spread an influence upon the musical taste of this country, that we hope our readers will not deem any apology necessary for the extension of this note, by transcribing the following remarks upon it, which we owe to the friendly pen of the gentleman just mentioned, to whom the public are also indebted for the enjoyment of the opera itself.

" *Don Giovanni* was composed for the theatre at Prague, and was performed in that city, for the first time, in 1787. This refined and intellectual music was not thoroughly understood at that period even in Germany, a circumstance which Mozart seems to have anticipated, for, previously to its first representa-

Madame Catalani in this country, on the 13th of December, at the commencement of a new season, in the character of *Semiramide*, as composed for her by Portogallo. In 1808, Mrs. Billington, and Messrs. Braham and Naldi, established a series of concerts at Willis's rooms; and in 1809, Madame Catalani, not being engaged at the opera, followed their example at Hanover-square; the Argyle Institution also was commenced this season, and ultimately led to the building of the rooms, now known by that name, in 1819. The destruction of the two national theatres by fire in September, 1808, and February, 1809, put a check for some time to the performance of English dramatic music, in which department the fertile genius of Mr. Bishop was then beginning to attract the attention of the public. In 1810, Madame Catalani returned to the King's

tion, he remarked to a friend,—‘ This opera is not calculated for the people of Vienna; it will be more justly appreciated at Prague: but, in reality, I have written it principally to please myself and my friends.’ His compositions, at once elaborate and beautiful, had not made much more progress several years afterwards; for *Le Nozze di Figaro*, which now attracts wherever performed, was given at Paris, in 1794, with very little effect; and when *Don Giovanni* was produced, at the *Academie de Musique*, a few years ago, its character was so imperfectly comprehended, both on the stage and in the orchestra, that Garat, the celebrated singer, observed,—*Don Juan a paru incognito à l’Opera*.

“ Ample justice, however, has at length been rendered to this great production; it is heard with enthusiasm in nearly all the principal cities of that quarter of the globe where music is cultivated as a science,—from the frozen regions of Russia to the foot of Mount Vesuvius. Its praise is not limited by the common attributes of good musical composition; it is placed in the higher rank of fine poetry; for not only are to be found in it exquisite melodies and profound harmonies, but the playful, the tender, the pathetic, the mysterious, the sublime, and the terrible, are distinctly to be traced in its various parts. Why so long it has remained a stranger to the Anglo-Italian stage it is not easy to discover; for the people of this country who frequent the opera, are inferior to those of no other nation in their taste for fine music. To them is now presented the matchless work of its immortalized author,—the structure raised to his fame by his own transcendant ability, and consecrated by the undivided applause of all who, having the power to judge, have also the liberality to praise,—on which he poured forth all his treasures with the lavish hand of true genius, and recorded, in characters indelible, the highest eulogium on the art he adorned;—a monument imperishable so long as modulated sounds are felt, and harmony has power to charm.”

theatre, where she was supported by Tramezzani, and remained for several seasons,* the principal operas in which she appeared being, *Il Fanatico per la Musica*, of Meyer, *La buona Figliuola*, of Piccini, Paesiello's *Elfrida*, Martini's *Enrico IV.*, Paer's *Camilla*, and some of those of Mozart mentioned in the note on page 227. The old Vocal Concerts met with a rival in 1811, conducted by Messrs. Knyvett and Vaughan, but although the two were consolidated in 1813, so rapid and complete has been the recent change in our musical taste, that from about this period all the old established concerts, except those of the Antient Music, have become less and less able to bear up against the influx of foreign compositions, and have materially altered their character, or silently yielded to the stroke of time. It must, indeed, be confessed, that mere *prettinesses* had too much usurped the place of the genuine great works which ought to form the basis of such establishments, and that what was of a standard description, was too often repeated without variety; nevertheless, during the twenty years that had elapsed from the time when Haydn quitted this country, vocal music had almost exclusively enjoyed the favour of the public, whilst the glorious instrumental compositions of the father of symphony had fallen into comparative neglect, and those of Mozart and his other successors in that branch of art, may be said to have remained almost unknown to an English audience, even by name.

But the time was now arrived, when a revolution in taste was about to take place as extensive as any that our musical history records. With a view chiefly to the cultivation of instrumental music, and with the intention of causing it to be performed in a manner worthy of its authors, the *Philharmonic Society* was projected and matured upon a plan, uniting nearly all the most eminent professors in the metropolis in its support, and which was early honoured by the patronage of the Prince Regent. The first concert of this celebrated Society, was held on March 8, 1813, and was led by Mr. Salomon, surrounded by a host of talent in the persons of Messrs. Cramer, Viotti, Spagno-

* Madame Catalani's salary at the opera, in 1811, was £2100.; the total sum paid to the vocal corps was upwards of £9800., and the receipts at the doors amounted to no less than £17,000. Madame Banti had £1400., and a benefit, in 1794.

letti, Yaniewicz, and Vaccari, who led the succeeding concerts in turn. The extraordinary events of the following year were highly propitious to the infant institution, no less than to the interests of music in general, by the renewal of continental intercourse which they brought about ; but it would be impossible even to touch upon the consequences that have resulted from them within our present limits. We must, therefore, draw this rapid sketch of English secular music to a conclusion, by briefly enumerating, as matters principally deserving of the notice of the future historian, from the permanent effects of which they have been, or are likely to become, productive, the brilliant and successful management of the King's theatre in 1817,—the establishment of *The Royal Academy of Music*, in 1822 ;* a subject which in all its bearings, history, and details, would alone suffice to fill a volume,—and the still more recent arrival of Rossini in this country, preceded by the wide-spreading popularity of his productions, upon which volumes have been already written.

Of the oratorio performances and miscellaneous concerts of the metropolis, which have always followed, rather than led, the public taste, it would have been useless to have attempted to give any account. The former have been incidentally men-

* Dr. Burney laments the want of a national school of counterpoint and singing : we imported, says he, the productions of foreign painters, sculptors, and musicians, at an enormous expense, without conceiving it possible to raise a school at home ; but though, with respect to the first two, wonderful progress has been made, in music we have little that we can call our own, and acquire neither honour from our neighbours, nor profit to our natives. (*History*, vol. i., p. 474.) What may be the final result of the present great attempt to supply the deficiency that has so long been deplored, must be left to time to discover : the plan is, at least, extensive enough, and the list of patrons includes, along with much of the first rank, much also of high and cultivated musical taste and talent. We are reminded, by the sight of it, with the name of Lord Burghersh at the head of the Sub-committee, that no mention has been made above of the support which music has received among us from the personal efforts and skill of many individuals of noble birth. Besides the Directors of the Handelian Commemorations, and of the Antient Concerts, the Duke of Rutland, and the Earls of Kelly, Mornington, and Abingdon, were, in the course of the last century, eminently distinguished for their patronage of the art, and were also highly esteemed as performers or composers, even among professors of the first class. The latter nobleman expended £1600. in the support of Bach and Abel's concerts, and the Earl of Gainsborough enlisted many of the neighbouring fami-

tioned in the preceding pages, which also contain some slight notices of the progress of secular music in the provinces, as displayed at the different music meetings. The decay of the *Vocal Concerts*, once so popular,—the unsuccessful attempts to revive them,—the rise and suspension of the *City* and of the *British Concerts*, and other musical events ;—although presenting strong indications of the prevailing taste of the day, are all too recent to permit any final conclusions to be drawn from them : they appear to us rather to be evidences of that conflict which is still going on between ancient and modern—English and Italian,—and, in some measure, instrumental and vocal—music, the end of which, whether it be the exclusion of the one or of the other—of Handel or of Rossini—from our concerts, or the amalgamation of both, we do not pretend to foresee. Of the actual state of affairs on these points, in the year 1823, the following list of the pieces that were performed at the evening concerts of the Yorkshire Festival,—one of those remarkable occasions on which the feeling of the public is unequivocally displayed, while its taste and judgment are guided and matured,—may fairly be supposed to afford some information. Having, therefore, endeavoured to furnish the general reader with an outline of the principal events in this department of the art, which have occurred during the last century and a half—and which the professional musician, and the critical reader are requested to consider as not being intended to convey any new matter to their ears,—we proceed to the review of the

lies as members of an *Academy of Music*, at Exton in Rutlandshire, respecting the proceedings of which an inquiry was made in the *Gentleman's Magazine* for August, 1820, and the papers relating to which, with the signatures of the principal parties, fell into our possession at the dispersion of the fine collection of music that belonged to the Society, a few years ago. All this love of music, indeed, would of course, incur the ridicule of another celebrated nobleman of that day ; but, although Lord Chesterfield uttered his interdict against the practice of the art, as one of the *illiberal* pleasures, it was only “ a few of his Lordship's admirers,” as is observed by the elegant translator of the *Greek Anthology* on a somewhat similar occasion, that “ caught the idea, and ignorance and stupidity joined in the hue and cry, led on by fashion and ability.” Among these admirers appears to have been the late George Steevens, if we may judge from his notes on the 5th act of the *The Merchant of Venice* : perhaps, however, the present generation is in more danger of paying too much, than too little, attention to the cultivation of this fascinating art.

FIRST EVENING CONCERT, TUESDAY, SEPTEMBER 23.—PART I.

As early as the hour of six, and before the audience had entirely quitted the Minster, the concourse of company pressing towards the Assembly-Rooms, eager to enjoy the charms of music in its less severe and secular form, began to be very considerable, and amounted in the course of the evening, to above 1350 persons. The band was composed of about seventy select performers, being as many as the orchestra could conveniently accommodate, led by Mr. Mori; and at eight o'clock the Concert commenced with the elegant and popular symphony of Mozart in the key of E. flat, every movement of which is replete with characteristic beauties. The *adagio* introduction is finely conceived and vigorously expressed; out of it the *allegro* rises in a softly graceful though rather singular manner, and is followed by an *andante* in the key of A. flat, which "presents a delightful combination of taste, feeling, and science,"* the subject of which may likewise be traced in the introduction to the splendid cantata "*Ch'io mi scordi di te.*" The minuet is highly spirited, and the trio, written chiefly for the first clarionet, relieved by a few notes from the flute, both simple and beautiful; "the *finale* is full of action and fire, and contains some very curious and learned modulations." "The profusion of extraordinary beauties to be found in this symphony, a work, which scarcely any one but Mozart himself could have accomplished," has induced an elegant writer to give a more particular analysis of it than may be agreeable to the generality of readers, in the volume mentioned below, to which we beg to refer those who wish for further information; and also to No. 1, of Cianchettini and Sperati's edition of Mozart's symphonies in score. For the use of piano-forte players, it has been adapted in various ways by Hummel, and others, but by none more successfully than as a duet by Mr. Griffin.

There are no hautboys made use of in this symphony, their place being supplied by the clarionet, an instrument which was invented only a little before the year 1700, by Denner of Leipzic, and not introduced into this country until the end of George the Second's reign. The expressive and favourite key of E. flat itself, was not known in

* Graham's *Account of the first Edinburgh Musical Festival* p. 105..

music until about 1560, when it was first used by Clemens non Papa, chapel-master to the Emperor Charles V.

SCENE, (Tyrannic Love.—Act iv., sc. 1.)—PURCELL.

MISS D. TRAVIS, MESSRS. W. KNYVETT, VAUGHAN, AND BELLAMY.

Hark! my Daridcar! hark! we're call'd below;

Let us go to relieve the care

Of longing lovers in despair;

Merry we sail from the East,

Half tippled at the rainbow feast;

In the bright moonshine, while the winds whistle loud,

Tivy, tivy, we mount, we fly, all racking along in a downy white cloud:

And lest our leap from the sky should prove too far,

We'll slide on the back of a new-falling star.

But now the sun's down, and the element's red,

The spirits of fire against us make head;

They muster like gnats in the air;

Alas! I must leave thee, my fair,

And to my light horsemen repair.

Oh! stay, for you need not to fear 'em to night,

The wind is for us, and blows full in their sight,

And o'er the wide ocean we fight;

Like leaves in the autumn our foes will fall down,

And hiss in the water and drown.

But their men lie securely entrench'd in a cloud,

And a trumpeter hornet to battle sounds loud;

All mortals that spy

How we tilt in the sky,

With wonder will gaze,

And fear such events as will ne'er come to pass.

Stay you to perform what the fates would have done;

Then call me again when the battle is won.

QUARTETT AND CHORUS.

So ready and quick is a spirit of air,

To pity the lover, and succour the fair,

That, silent and swift, the little soft god

Is here with a wish, and is gone with a nod.

The vocal selection of the evening was commenced, with peculiar propriety, with a never-dying production of the first and greatest of our native composers, to whom we are indebted for the foundation of our vocal secular music; and who, no way inferior in inventive genius to the great author of the preceding symphony, was, like him, unhappily for his country and his art, cut off at the early age of about 37. This

pleasing specimen of Purcell's talents is entitled in the *Orpheus Britannicus*, "*A Dialogue from Tyrannick Love, or the Royal Martyr*;" "one," says Scott, "of Dryden's most characteristic productions," written by him about 1668, on the subject of the martyrdom of St. Catharine. Agreeably to the drama, it was composed as a duet, for the two spirits, Nakar and Damilcar (altered by Purcell himself to *Daridcar*,) but was performed at this time with the additions of Mr. Greatorex, which have been already mentioned, (page 69,) but of which, in justice to that gentleman, as the Conductor on this occasion, and who, it may also be observed, now fills the situation held by his great predecessor, of organist of Westminster Abbey, we must not neglect to transcribe the character given in the *Harmonicon* for May, 1824, published at the time the present sheet was passing through the press. "Though meddling with Purcell be as dangerous as meddling with Shakspeare, yet we cannot withhold our congratulations from Mr. Greatorex on the complete success of his additions, vocal and instrumental, to '*Hark my Daridcar!*'—they are most tastefully and judiciously made, particularly the introduction of the tenor part for Vaughan, which, without in the least disturbing our great countryman's delightful melody, fills up, and greatly enriches the harmony."—Bach has taken the subject of one of his instrumental quartetts from this scene.

Purcell was born late in 1658, was appointed organist of Westminster Abbey, when scarcely arrived at the age of eighteen; and, having enjoyed unbounded fame among his countrymen for nearly twenty years, died November 21, 1695.* After the lapse of so

* It would swell these pages unnecessarily, were we to attempt to offer to the reader even an abbreviated life of a composer like Purcell, which would, in fact, include a history of English music, from the Restoration to the close of the 17th century. Besides the full account of him given in the works of Burney and of Hawkins, there is a very interesting one also, with copious critical remarks, in Rees's *Cyclopædia*, (to which we cannot but often refer on these subjects,) and another, of less extent, but admirably condensing all the material information, in the first volume of the *Harmonicon*; to a slight error in which we shall take the liberty of adverting, although it tends to deprive the great author of the words before us, of the honour of having been the writer of Purcell's well-known epitaph. Following the stream of authorities from the time of Sir J. Hawkins, who conjectures Dryden to have written the monumental in-

long a time since that event, it strikes us as a remarkable instance of the revival of ancient customs, that Purcell's practice of writing out at length the graces in his songs,—by which they acquire an appearance of being crowded, and which, doubtless, arose from the low degree of talent in the singers of his time,—should, after giving way to plain notation for above a century, have been adopted, probably without any knowledge of the example, by Rossini in the present day.

SONG.—BISHOP.—MISS GOODALL.

Bid me discourse, I will enchant thine ear,

Or like a fairy trip upon the green;

Or like a nymph with bright and flowing hair,

Dance on the sands, and yet no footsteps seen!

As if purposely to contrast the style of the 17th with that of the 19th century, we are here conveyed, at one step, from the works of the most fertile and popular of ancient

scription, it is there stated, that the composer's widow dedicated the *Orpheus Britannicus* to the Lady Elizabeth Howard, the wife of the poet. This Mr. Malone has clearly proved to be a mistake; the lady in question, who also erected the monument and "graced it with an inscription," being the wife of Sir Robert Howard, many of whose works, as the *Indian Queen*, &c., Purcell had set to music, one of which was also "the subject of his last and best performance." The poet's wife could not be called Lady E. Howard in 1698, nor had she the pecuniary means of thus honouring the memory of her husband's friend, which she probably cared little about; for Dryden certainly was not happy in his union with her, since to him are ascribed, on pretty good authorities, the epitaph "Here lies my wife," &c., and the caustic reply "I wish you were an *Almanack*, &c." In Neale and Brayley's splendid *History of Westminster Abbey*, the same error is repeated; but the reader will find a full explanation of the case in Malone's *Life of Dryden*, page 288, which a reference to the dedication itself has satisfied us to be correct. Perhaps we may be excused for adding, that the copy of the *Orpheus* to which we have just referred, was once the property of the celebrated Mr. Gostling, Purcell's contemporary, and afterwards of Dr. Burney, who has, among other notices, recorded in it the anecdote of "*Cold and raw*," being made the bass to the song of "*May her blest example*," written for Queen Mary, in 1692, which is given by Hawkins, vol. iv., p. 6, and in several other works.

Purcell's age is always stated to have been 37, but on his monument it is said, that he died in his 37th year; consequently he must have been born late in 1658, or, perhaps, 1658-9, and was thus only just one year older than Mozart, at the time of his death. His works enjoy the peculiar honour of having been the first which were ever performed in this country for charitable purposes.

English composers, to those of one, to whom the same epithets may at this day be safely applied. The beginning of this agreeable melody, composed for the revival of Shakspeare's *Twelfth night*, bears, however, a strong resemblance to Linley's song "*Sharp is the woe*," in the *Duenna*; which, as probably arising from the impression made by a flowing air, and unconsciously retained in the memory, does not detract from its real merit; neither is it surprising to find, that a *motivo* or subject of a peculiarly pleasing character, sometimes leads an author to imitate himself, especially where his genius, however rich, happens to be taxed, occasionally, even beyond its power. Be this as it may, Mr. Bishop's songs of "*Should he upbraid*," in the *Two Gentlemen of Verona*, and "*Let us seek the yellow shore*," in *Maid Marian*, both of them sufficiently resemble "*Bid me discourse*," to recall it forcibly to the remembrance of the observant hearer. On the present occasion, it was sung in a very appropriate and charming manner, highly to the satisfaction of the audience, who evinced their approbation by using the privilege, which they did not enjoy during the morning performance, of calling for its repetition.

GLEE.—WEBBE.

MISS GOODALL, MISS D. TRAVIS, MESSRS. W. KNYVETT, VAUGHAN, T. GREATORREX, & BELLAMY.

Hence all ye vain delights!
 As short as are the nights,
 Wherein you spend your folly.
 There's nought in this life sweet,
 If man were wise to see't,
 But only melancholy.
 Oh! sweetest melancholy!
 Welcome folded arms, and fixed eyes:
 A sigh, that piercing mortifies;
 A look, that's fasten'd to the ground;
 A tongue chain'd up, without a sound:
 Fountain heads and pathless groves;
 Places, which pale passion loves;
 Moonlight walks, when all the fowls
 Are safely housed, save bats and owls;
 A midnight bell, a parting groan,
 These are the sounds we feed upon.
 Then stretch our bones in a still gloomy valley,
 Nothing so dainty sweet as [lovely] melancholy.

"The English glee is clearly derived from the madrigal, which was only a modification of the ecclesiastical style of composition that prevailed when the madrigal was in vogue. Glee, therefore, savour more of the church than of the theatre. This may be observed even in the most cheerful, which have a chasteness and severity of style about them that are quite characteristic, and which are entirely destroyed by any passages of a dramatic cast. Graceful and expressive melody, pure harmony, and modulation carefully studied and conducted, are the elements which compose the really fine glee; and when such music is united to the poetry of our greatest authors, it is not astonishing that it should possess a charm for unsophisticated minds, of which many other species of composition cannot boast. Glee, indeed, are the peculiar delight of all Englishmen, who have a real taste for music."* With these sentiments, notwithstanding their present partial and temporary eclipse in the public favour, we cordially concur; and, as the other glee originally included in the evening's selection was not performed, we may add, that if it were possible that a single specimen could suffice to maintain the claims of British genius, and support the intellectual character of this class of compositions, that honour might be assigned to the present piece, among many others, in the works of a composer, "who is unquestionably entitled, from the excellence, variety, and originality of his productions, to stand at the head of our English glee writers,"† without any disparagement to the great names of Callcott, Cooke, S. Smith, or their successors.

* *Quarterly Musical Review*, vol. iii., p. 472.

† *Quarterly Musical Review*, vol. iv., p. 364.—The list of writers of English glees from about the time of the institution of the *Catch Club*, in 1762, comprises upwards of seventy names, and forms a proud memorial of our countrymen's talent in this department, to which all enlightened foreign professors have ever been ready to do homage. It will suffice to mention Haydn, whose visits to England took place when glees were in high estimation. This eminent man became a member of the *Society of Musical Graduates*, to whom he would often express the great pleasure which he felt in hearing glees, adding, with a smile, "Ah! if I were to stay long enough in England, I would study and write glees myself;" and he evinced his respect for the society, by presenting it with a canon on the first commandment, composed both in three and four parts, which is read forwards and backwards, then inverted, and sung in the same manner. This canon is said, in the *Life of Haydn*, and in the *Harmonicon*, to have been writ-

The poetry of this fine glee forms a song in the third act of *The nice Valour, or the passionate Madman*, of Beaumont and Fletcher; and, according to Seward, "Milton certainly took many of his sentiments in his *Il Penseroso* from it:" it is also admitted by Warton, that Milton "dilated and heightened them;" and another ingenious critic allows, that "very little of it can remain unnoticed, whenever the latter is praised."—"The construction of it is much to be admired. The first part displays the moral of melancholy; the second, the person or figure; the third, the circumstance, that is, such things as increase or flatter the disposition.—It is the melancholy of the swain; of the mind that contemplates nature and man, but in the grove and the cottage."* Of the music, every passage of which deserves to be well examined, it is sufficient to say, that the true expression of the character of the words just quoted, is most happily caught and embodied, with wonderful variety, considering the nature of the subject, in four successive movements, in the keys of C minor and major, F major, and again, in conclusion, C major, in a strain of full harmony that has seldom been surpassed; and which forcibly brings to our remembrance the beautiful lines of Beattie—

Is there a heart that music cannot melt?

Alas! how is that rugged heart forlorn!

Is there, who ne'er those mystic transports felt

Of solitude and melancholy born?

He needs not woo the Muse.—*Minstrel*, book I. st. 56.

These lines, however, it is superfluous to say, are not applicable to the genius which produced the present composition, which was first published in Mr. Webbe's sixth book of Glees, about the year 1782, and was on this occasion, as it always ought strictly to be, allotted to purely English singers; although it must be confessed, that it was not executed with quite their usual finish and effect. †

ten on the occasion of receiving his degree of Mus. Doc. at Oxford, and is given in those works with secular words,

* Neve's *Cursory Remarks*, &c.—See the subject of the resemblance of the two pieces fully discussed in Todd's *Milton*, vol. vi., p. 65.

† The following interesting particulars of the life of this truly English composer, are too honourable to himself, and to the profession of which he was so great an ornament, not to deserve insertion in a work, the object of which is to diffuse its influence and record its triumphs.

RECITATIVO ED ARIA.—FACCI.—MADAME CATALANI..

O là, Roman! t'arresta:
 Ed osi a me dinante parlar così?
 Sappi, ch'io non ti temo:
 Vieni—non osi? tremi? e perchè?

Mr. Samuel Webbe was born in 1740, of highly respectable parentage, but his father dying suddenly at Minorca, while he was an infant, and the family property being in some manner alienated, he was put apprentice to a cabinet-maker, when only eleven years old. Being averse from such an employment, and losing his mother, he relinquished it, and had recourse to copying music for his support, which brought him acquainted with C. Barbandt, organist to the Bavarian ambassador's chapel, from whom he acquired the rudiments of music. At this period he would sometimes write for *nineteen* hours in the day, applying himself, likewise, successively to the acquisition of Latin, French, and Italian, to which he afterwards added a knowledge of German and Hebrew. He also began to compose music, and in 1766 received his first prize medal from the Catch Club for a canon. In 1767 he obtained one for a catch, and in 1768 two medals for a canon and the glee "*A generous friendship*." After this he was a regular candidate for many years, and obtained medals for the following glees, "*Discord*," in 1772; "*Now I'm prepared*," in 1775; "*You gave me*," in 1776; "*Rise my joy*," in 1777, and also one for a canon; "*Great Bacchus*," in 1778; and a premium for "*Hail Music*;" "*The fragrant painting*," in 1784; "*Swiftly from*," in 1788; and "*Non fidi*," in 1790. In all, as far as we are acquainted with his works, he appears to have carried off nine medals for glees, seven for canons, and three for catches, obtaining one for each of the latter class in 1774 and 1781. Many, however, of his finest glees can scarcely be supposed to have been sent in as candidates for the prize, such as "*Come live with me*," "*The mighty conqueror*," "*Pretty warbler*," "*When winds breathe soft*," and the one above given. Mr. W. published nine books of glees, canons, &c., his own copy of which, with a M.S. index by himself, is now lying before us, and contains 153 pieces, exclusive of four by Mr. S. W., junr.; twenty-five of these are also in *Warren's Collection*, with forty-four others, and fourteen more are printed in the *Professional*, the *Premium*, the *Concentores*, and other miscellaneous collections, making a total of 211 compositions, besides several single glees, (as "*Glorious Apollo*," and "*Thy voice, O! harmony!*" which were written for particular occasions,) not included in the above enumeration. Mr. W. also published several masses, anthems, and songs, some of which, as *The mansion of peace*, were highly popular; and he left behind him upwards of 160 unpublished glees and canons, many of them composed and inscribed to eminent brother musicians, and quite worthy of his fame, which are now in the writer's possession. A selection of his best works has been made in three volumes, containing 107 compositions. Mr. W. died May 25, 1816, in his 76th year, and his musical library was dispersed by auction in the July following.

Idolo mio, quanto mi costi
 D' affanni e di tormenti !
 Ma il ciel fra poco
 Cangierà le mie pene in gran contenti.

ARIA.

Dov' è, dov' è il cimento,
 Non temo il mio periglio :
 Deh ! rasserena il ciglio
 Da calma al mio dolor.
 Non tema i sdegni suoi :
 Sfidar saprò la morte,
 L'ombra d' Averno ancor :
 Ma dite, dite, voi
 S' eguale al labbro è il cor.

Of the author of the piece which thus introduced the "Empress of Italian song," as Madame Catalani has been justly and emphatically called, to the scene of her peculiar excellence, the secular orchestra, we are not able to give any account, not having had the opportunity of examining any of his productions, or of obtaining any particulars respecting him. The song itself is, as the words indicate, a composition of energy and forcible transitions ; and it had every advantage given to it in the performance, which the wonderful and unparalleled talents of the singer could bestow. Madame Catalani seemed to have thrown off the restraint or indisposition, under which it has been noticed that she appeared to labour in the preceding part of the day ; and, like the sun, shining more brilliantly as it emerges from under a watery cloud, burst forth in the full blaze of her majestic and overwhelming powers, with a vigour that surprised and delighted the more, from the previous apprehension lest they should be found to be even in the slightest temporary degree impaired. Every shadow of such an apprehension was, however, instantly dissipated, on the utterance of the first words of the above composition, which fully justified the choice made of it on this occasion ; and which, in its present situation, derived considerable increase of effect from the contrast that it presented in style and character to the preceding pieces. Before quitting the consideration of it, we must, nevertheless, be permitted to express some regret, that its introduction was not earlier determined upon, if that indeed were possible, since it is no more than a justly due respect to the patrons of such an entertain-

ment, to inform them correctly beforehand of the nature of the banquet to which they are invited. Although the changes which took place in the arrangements of the two evening concerts were, in a great degree, unavoidable, yet, as it is our duty here to notice their occurrence, we cannot at the same time but indulge a hope, that there will be no real necessity for similar ones on a future occasion; since, wherever such necessity has existed, we have always found that other alterations have been attempted to be introduced, without much regard apparently being shewn to the interests of music or the gratification of the auditors.*

* The practice of making alterations in the bills of any performance after it has been announced, unless in cases of unavoidable necessity, although very common, is so pernicious in its consequences, and so disrespectful to the public, whose favour is sought to be obtained, that it is surprising that whim and caprice should so often be suffered to play freaks, dictated by a fancied superiority, which no degree of real importance could ever justify or excuse. The remedy, however, rests with the auditors, rather than with the managers of any public entertainment, whose risk and anxiety is generally quite sufficient to induce them to avoid any measure, even at the sacrifice of their own judgment, that might by possibility injure the cause they have in hand. This is equally true in regard to meetings conducted by committees like the present; and,—considering the morning performances as the standard of taste, and the evening concerts chiefly as sources of mere amusement, and therefore conceding the choice of the vocal portions of them to the respective performers for the display of their powers,—it is still, we conceive, absolutely requisite and proper that the choice, once made after mature deliberation, should be adhered to. On this evening, 1500 copies of the words had been printed off, and many of them sold, when the changes, which under the existing circumstances could not be avoided, were made, which caused them all to be cancelled. The principal of these, not to mention transpositions, and all the trouble attending them, were the substitution of Rode's "*Al dolce canto*," for Morlacchi's "*Là di Marte*," "*O Patria*," for Handel's "*Sweet bird*," with Mr. Cramer's accompaniment; and the addition of "*Dove è il cimento*," and "*All idea*," which made it ultimately necessary to omit in the performance, Sacchini's quartett "*Tacite ombre*," and Spofforth's glee, "*Mark'd you her eye*." Lastly, the song of "*Cease your funning*," which had been fixed on in Dublin, was changed at the moment of performance for Pucitta's "*Pegno più grato*," of which there were, of course, no words printed. Another evil consequence of these alterations consists in the erroneous statements to which they unavoidably give rise. Thus, both of the musical journals, to which frequent reference has been made, have been led to perpetuate incorrect lists of the pieces actually performed at the evening concerts; and one of them says, "if we might demur in the slightest degree, it would be to the too numerous concerted pieces, glees in particular, which would be replaced with much interest

The overture to the opera of *La Gazza ladra*, which was the next piece performed, now first introduces to our notice the name of the popular Rossini. This favourite opera was brought out at Milan in the spring of 1817, in which year, we believe, the high expectations that were formed of its author became first partially known to English readers, from the mention made of them by the same writer who has recently given a life of him to the public.* A copy of his *Tancredi*, also, if we remember rightly, was the first of his operas, which, in the same year, was transmitted to this country, since which time the popularity of his music has been such as no former composer could probably ever boast of acquiring in so short a period. *La Gazza ladra* is by many esteemed to be his best production; it contains but few airs, consisting chiefly of concerted pieces, and is altogether highly difficult of execution. At Venice it was rehearsed no less than sixty times; at Vienna it is the only one of his operas that has met with marked success; and it was first performed in London, at the opening of the season of 1821.

Rossini has been said to be generally indifferent to the character of the overture to an opera, and regardless of any peculiar propriety in its construction, and even to have sometimes altogether neglected to compose one. In the present instance, however, he has complied with the established practice, and produced a highly characteristic introduction, replete with musical allusions to the subsequent interesting story. The overture commences with two rolls upon the side drum, suggested, no doubt, by the military character of some of the persons in the drama, which lead into a singular but pleasing movement in the key of E., wherein they are again introduced. This is succeeded by a movement in the minor key, the subject of which is chiefly taken from a duet of great beauty and interest in the second act, and which, after a long and undulating expression of grief, relieved by a few uncertain gleams of cheerfulness and

by solos," excepting "*Dove son?*" from the remark; whereas, in point of fact, only *one* glee was performed; the other, and the Italian quartett above mentioned, being omitted; so that, in the whole, there were only *three* concerted pieces, including Mozart's finale to *Così fan tutte*, and two duets,—and, on the other hand, no less than *nine* single songs.

* See *Lives of Haydn and Mozart*, 1817, p. 475.

hope, is followed by a return into the major key, and the whole concludes with a brilliant passage indicative of triumphant joy at the establishment of the innocence of the heroine. At the first performance of this opera at Milan, the author had had reason to anticipate any thing but a favourable reception of it. But, says his biographer, "he was most agreeably disappointed; never was a piece received with such enthusiasm. The overture at once bespoke the favour of the audience. Who, that has once heard this picturesque symphony, will easily forget it? The introduction of the drum as a principal part, gives it a reality which is rarely experienced in any other music. It is descriptive of the return of a young soldier to the bosom of his family, and to the maid of his heart, after the successes of a glorious campaign. All is joy—but a joy that is to be overcast by a series of melancholy occurrences. Yet the sorrow described is but of short duration, and all again is happiness, doubled by the contrast of intervening events."*

Such is the dramatic character of this most celebrated of Rossini's instrumental compositions; a knowledge of which, and of the ideas that occupied the author's mind, can scarcely fail to increase the gratification of the judicious and attentive hearer, even when it is performed in the concert-room, as a detached orchestral piece. Haydn, it is well known, in writing his symphonies, which were wholly intended for the orchestra only, was yet accustomed to picture to himself some little combination of incidents, which he endeavoured to express by notes, and which, if they were now known, would assist us in the better understanding of those beautiful works. It only remains to say, that the overture was admirably performed, and appeared to give great delight and satisfaction to the audience.

RECITATIVE AND AIR.—BISHOP.—MR. SAPIO.

Orynthia, my belov'd!—I call in vain—

Echo hears and calls again—

A mimic voice repeats the name around,

And with Orynthia, all the rocks resound!

* *Memoirs of Rossini*, 1824, p. 163.—This overture was selected to welcome its author to an entertainment given to him at Paris, in November, 1823; and it was also chosen for the opening piece of his first concert in London, in May, 1824.

ROMANCE.

A hermit who dwells in these solitudes cross'd me,
 As way-worn and faint up the mountain I press'd,
 The aged man paus'd on his staff to accost me,
 And proffer'd his cell, as my mansion of rest :
 " Ah ! nay, courteous father, right onward I rove,
 No rest but the grave for the pilgrim of love !"

" Yet, tarry, my son, till the burning noon passes,
 Let boughs of the lemon-tree shelter thy head :
 The juice of ripe Muscadel flows in my glasses ;
 And rushes, fresh pull'd, for siesta are spread."
 " Ah ! nay, courteous father, &c."

This romance, as it is called, from the opera of *The Noble Outlaw*, is another pleasing specimen of simple and graceful melody from the prolific pen of Mr. Bishop, and was sung in a very chaste and agreeable manner, confirmatory of the highly favourable opinion of Mr. Sapio's talents that was elicited by his performance in the morning. It has been somewhere observed, that the compositions of Mr. B. frequently impress the auditor with a belief that he has heard them before, though he may be unable to trace their resemblance to any particular prototype. This, in many cases, doubtless arises merely from the natural simplicity and beauty of the airs themselves ; and it is from distant recollection only that we speak, in saying, that the present piece, in its general effect, reminds us of the song, "*O ! I first saw the youth*," in Mr. Braham's opera of *Thirty Thousand*, which was a favourite with the public nearly twenty years ago.

DUETTO.—(*Il Turco in Italia.*)—ROSSINI.—MRS. SALMON AND SIGNOR PLACCI.

Geronio Per piacere alla Signora,
 Che ho da far vorrei sapere ?

Fiorilla Voi dovete ognor tacere,
 Mai di nulla sospettar.

G. Ma se ascolto ?

F. Si fa il sordo :

G. Ma se vedo ?

F. Si fa il cieco :

G. Non Signora, non l'aceordo,
 Vo' veder e vo' parlar :

F. Passerete per balordo :

Vi farete corbellar.

G. Alle corte, in casa mia

Non vo' Turchi, nè Italiani,
 O mi scappa—gran schiaffonni,

F. (Che pazzia !)

G. Qualche cosa dalle mani.

F. Via carino, vi calmate.

G. Come ! ancora mi burlate ?

F. No, mia vita, mio tesoro,

Se v' adoro ognun lo sà.

Voi crudel mi fate oltraggio,

M' offendete—

G. Addio coraggio !

F. Voi vedete il pianto mio,

	Senza aver di me pietà.	Mill' amanti ognor d' intorno :
G.	No, Fiorilla ! t'amo anch'io,	Far la pazza notte e giorno,
	Egualemente ognun lo sa.	Divertirmi in libertà,
F.	Ed osate minacciarmi,	Con marito di tal fatta,
	Maltrattarmi, spaventarmi ?	Ecco quì come si fà.
G.	Perdonate !	G. Me meschino ! Ah no, ben mio !
F.	Mi lasciate !	(Cos' ho fatto !) in pace io torno.
G.	Fiorilletta !	Or sto fresco notte e giorno !
F.	Vo' vendetta.	Questa è troppa crudeltà.
G.	Fiorillina !	Ah ! l'ho detto, è natta matta,
F.	Via di quà.	E più matta morirà.
	Per punirvi, aver vog'lio	

The opera of *Il Turco in Italia* was the last that Rossini produced at Milan, previous to his quitting that city in 1814 : the preceding one of *Aureliano in Palmira* had met with but indifferent success, which hurt the pride of the composer, and first led him to entertain thoughts of changing his style, which his removal to Naples confirmed ; the commencement of this change is, indeed, to be traced in the present opera, which may be considered as a sequel to *L'Italiana in Algeri*, and in which, also, may be discovered a tendency to the practice of repeating his own ideas that has since been so injurious to his fame ; in fact, this very duet bears no slight resemblance to that of "*Nella casa*," in *La pietra del paragone*, composed two years before. In the early notice of him before quoted, it is said, that " not the least genius or originality " is to be found in *Il Turco* ; and it is certainly true, that it was but coolly received at Milan at first, although four years afterwards it was re-produced there with unbounded applause. It was first performed in London in 1821, and was also presented to a provincial audience at Bath, at the close of 1823, on the singular occasion of an attempt to establish regular operas in that city.

The superiority of our foreign rivals is in no class of vocal compositions so evident as in duets, and especially comic and dramatic duets. Piccini was the first, who, in his *Olympiade*, about the year 1760, introduced, in accordance with the natural progression of the passions, an increased rapidity of motion towards the end of a duet, instead of returning back to the slow movement at the commencement. This was, however, in the serious opera ; in the comic, few have gone beyond the limits of former rules

with greater success than Rossini. The two most attractive pieces in this opera are the quintett, "*Oh! guardate*," (which was included in the selection for the second night, but not performed,) and the present duet, which is full of pleasing and spirited melody, clearly accentuated, and requiring a frequent rapidity of articulation, that forms one of the peculiar characteristics of our author's manner; another of these peculiarities consists in the animated reiteration of the same notes, especially in the accompaniment, and is particularly observable in the opening movement of this duet. Signor Placci, who was engaged for the evening concerts only, made his first appearance on this occasion, but we cannot think that the union of a purely English and a purely Italian singer in the performance of a piece of this description is ever productive of a good effect, or that it was so in the present instance, notwithstanding the great abilities of the respective performers, separately considered.

It has been already mentioned that the beautiful quartett "*Tacite ombre*," from Sacchini's opera of *Il Cid*, composed on his arrival in England in 1773, which was intended to have followed the above duet, was not performed; an omission, which, however necessary on account of the extreme length of the concert, we cannot but regret, as it was the only specimen selected from the works of the classical Italian writers of the last century, and would have formed an interesting contrast with the later styles of Mozart and Rossini. The next piece, therefore, was an instrumental one; and when we have said that it was a concerto on the violoncello by Mr. Lindley, it can scarcely be needful to add one word in praise of the abilities of that celebrated performer, or to attempt to describe that brilliant and wonderful execution, of which it is not in the power of language to convey any adequate or definite idea to those who have not enjoyed an opportunity of witnessing it for themselves. With all the advantages which musical professors experience on the continent, it is to the honour of English talent, that no one has yet visited us from thence, whose performance can fairly be put in competition with that of our native artist upon this manly instrument, the study and practice of which appear to be fast gaining ground at present among amateurs in this country.

AIR.—(Rode's Variations.)—MADAME CATALANI.

Al dolce canto
 Del Dio d'amore
 Il nostro core
 Serenerà.
 A tal concento
 Sento che l'anima
 Trova la calma
 La pace nel core.
 Sento che al dolce incanto
 Del Dio d'amore,

Dolce soave al core
 La calma consolar.
 Cetra del Dio di Delo,
 Nel rilucente ardore,
 La fiamma del mio core
 Deh ! vieni a consolar.
 Palpitar mi sento il core,
 Deh ! perchè si palpitar ?
 Dalla speme, del amore
 Sento l'anima consolar.

These words have been adapted, by Madame Catalani herself, to a popular theme for the violin by Rode ; which, being of a beautifully *cantabile* character, is in itself exceedingly well calculated for the expression of sentiments of a tender cast. Upon it, however, have been constructed two variations, combining almost every species of ornamental passage that can be imagined, and to the execution of these passages have the powers of the human voice also been directed. It is obviously impossible to speak of such a compound as constituting *vocal music*, in the only legitimate acceptation of that term ; and it would be useless to look for that agreement of sound and sense therein, which is the only lasting source of true gratification, in what really deserves to be so called. The performance of such music is, therefore, chiefly mechanical, and its merits consist almost wholly in the vanquishing of apparent impossibilities ; intellect and feeling are but little appealed to ; and, hence, if wonder be excited, it is all the return which the individual who condescends thus to employ the highest talents (for nothing short of high talent can be successful in such an attempt) can reasonably expect to receive. Madame Catalani's execution of this air, which she is understood to accomplish exactly as it is written for the violin, is indeed a stupendous effort, and compels the tribute of unbounded applause as such ; nevertheless, we conceive that the true interests of the art forbid it to be passed over, without being deprecated as an example, which is only the more dangerous in proportion as it is splendid and fascinating. By anomalous productions like this, that most perfect of organs, the human voice, is converted, and, we honestly think, degraded, into a mere instrument. Perhaps the origin of these *vocal concertos*, as Metastasio

was accustomed to call them, may be traced up principally to the influence of the German school, which, by overpowering the air with accompaniments, created a re-action among the vocalists, and stimulated them to imitate the peculiar beauties of instrumental music. Be this as it may, the fashion of singing airs with variations owes its prevalence in this country chiefly to the seductive example of this highly gifted lady, who led the way with "*Nel cor*," and "*O dolce concerto*;" and, on her return to England in 1821, brought with her the present still more extraordinary piece of vocal instrumentation. Marchesi, from whom she is said to have received some instructions, was one of the first eminent singers that adopted this method of displaying their talents; and it is to be feared, that a practice, sanctioned by these and other great names, which has so much in it that is captivating to the inconsiderate ear, will continue to prevail, until, the novelty being worn off, vulgar imitations will create disgust, and sound principles of taste again resume their influence. Did we not, therefore, apprehend the *immediate* result of these performances to be injurious, these remarks would gladly have been spared, since a single brilliant specimen of the kind might have been overlooked, however militating against all acknowledged principles of propriety; but the baneful influence of such examples upon imitators who stand at an incalculable distance from their prototype, is too apparent to permit any consideration to prevent us from expressing our conviction of their inevitable tendency to bring about a total perversion of taste, and to promote the declension, instead of the advancement, of the art of vocal music.

The subject of these remarks has been recently published, under the sanction of Madame Catalani herself, and a slight glance at it will satisfy the aspiring vocalist of its exceeding difficulty: whether that may invite or deter from the performance of it, we do not pretend to say, but it will ever remain a monument of the powers of its introducer, as far as the memory of them can be conveyed by written notes to future times.

GRAND FINALE.—(*Così fan tutte*.—Act i.)—MOZART.

THE VOCAL PARTS BY

MRS. SALMON, MISS STEPHENS, MISS D. TRAVIS, SIGNOR PLACCI, MESSRS. SAPIO AND BELLAMY.

Ferrando e Guglielmo. Dove son? che loco è questo?
Chi è colui? color chi sono?
Son di Giove innanzi al trono?
Sei tu Palla? o Citerea?

No, tu sei l'alma mia Dea!
Ti ravviso al dolce viso,
E alla man ch'or ben conosco,
E che sola è il mio tesor.

<i>Despina e Don Alfonso.</i>	Son effetti ancor del toscò, Non abbiate alcun timor.	<i>Fer. e Gugl.</i>	Dammi un bacio, O mio tesoro ! Un sol bacio, o quì mi moro !
<i>Fiordiligi e Dorabella.</i>	Sarà ver, ma tante smorfie Fanno torto al nostro onor.	<i>Fior. e Dor.</i>	Stelle ! un bacio ?
<i>Fer. e Gugl.</i>	Dalla voglia che ho di ridere Il polmon mi scoppia oror.	<i>Des. e Don A.</i>	Secondate, Per effetto di bontate.
	Per pietà, bel idol mio, Volgi a me le luci liete.	<i>Fior. e Dor.</i>	Ah ! che troppo si richiede Da una fida onesta amante :
<i>Fior. e Dor.</i>	Più resister non poss' io.		Oltraggiata è la mia fede, Oltraggiato è questo cor.

Any praise of this magnificent finale to the first act of *Così fan tutte*, would be utterly superfluous. The whole opera has been copiously illustrated by Dr. Crotch, in his lectures on music, which it is to be hoped will some day be given to the press : it was composed about the year 1788. But, notwithstanding its transcendent merits, we are disposed to look with rather a jealous eye upon the practice of introducing concerted Italian dramatic pieces into the orchestra, which has of late become so prevalent as to exclude much of that no less admirable music which is expressly composed for it, from the knowledge of the public. This is a subject of deep importance to the best interests of the art ;—fascinating as these pieces are, still they are in themselves essentially dramatic, and out of their proper place in the concert-room, where their effect is not only greatly diminished by the absence of all identity of individual character, which no action can supply, but still more by the unavoidable mixture of English and Italian singers ; which, in the present instance, as in almost every similar performance that we have witnessed, was injurious to the spirit of the dialogue, to the full developement of which a perfect knowledge of the language, such as a native alone can possess, is indispensably requisite. In the orchestra there can be no real dramatic illusion, and the want of it, notwithstanding the assistance derived from recollection and association of ideas, must, we think, ever tend to deprive musical dialogue of its raciness of character and legitimate effect, when so represented. Nevertheless, we are well aware that such is the charm of this species of music in any place, that it must, and will, always continue to afford delight ; and we would only be understood to deprecate its prevalence in concerts to the entire exclusion of every other class of compositions, which possess the advantage over it, at least in one essential point, however little regarded it may be,—that of being perfectly appropriate, and expressly adapted to the service of the concert-room,

The second part of the concert opened with the celebrated overture to *Anacreon*, by Cherubini, which was executed in a truly admirable style, to the highest delight and gratification of a most attentive audience; although from the excessive heat of the room, and the advanced hour of the evening, its repetition was not demanded, as it has frequently been. Dr. Burgh, in his *Anecdotes of Music*, states, that this overture "had never been even attempted to be performed in this country," before the first concert of the *Philharmonic Society* in March, 1813, when it had the honour of being selected as the opening piece, and was enthusiastically encored. We remember, however, to have heard it at Mr. Neate's benefit concert, June 2d, 1812, when we believe it was first made known to an English audience, and its repetition was also loudly called for; which was the earliest instance likewise that we recollect to have met with, wherein that mark of approbation was bestowed upon an instrumental composition. Mr. Shield has given an abridged score of the concluding passage in his *Rudiments of thorough bass*, where he says, that it is "universally admitted to be the most effective instrumental *crescendo* that ever was performed in a grand orchestra,

' Still rising in a climax, till the last,

Surpassing all, is not to be surpass'd,"

although so small a portion of the whole can convey but "a faint idea of the taste, spirit, and brilliant effects of a composition so full of contrast without confusion," abounding in "variety of subjects, episodes, playful imitations, passages of emphasis, crescendos, and diminuendos."

This overture is unquestionably the most popular of recent compositions of that class; but, in depth of contrivance and originality of design, it is, by competent judges, deemed to be exceeded by that to *Les deux jounées*, which is much more difficult both to be performed, and to be understood. As, however, it is so universally known and admired, we shall further venture to subjoin part of an analysis of it, taken from an article in which the reader will find many just and valuable remarks upon the works of Cherubini in general.* We should presume that, besides its other merits, it has also that

* "In the Overture to *Anacreon*, (certainly one of the finest instrumental pieces that has been written since the days of Haydn,) there are, perhaps, fewer attempts at continual imitation, fewer pas-

of being appropriate as a musical prologue to the subsequent drama, which we have had no means of ascertaining: its author, has not, we believe, ever favoured the world with a symphony, but his vocal compositions, masses, &c., are pretty numerous, and the beautiful canon of "*Perfida Clori*," is well known to all lovers of that chaste and learned species of vocal music.*

sages in the fugue style, and fewer laborious or abstruse modulations, than may be found in the symphonies and overtures of his admired predecessors; but to compensate for the absence of these, there is a novelty of melody, an elegance and brilliancy of effect, prevailing throughout this piece, which cannot fail to rivet the attention of all who possess the least taste in our art. The first horns, by sustaining A and E, then moving to the chord of D, prepare the way for a very singular and effective passage, which is taken up alternately by the flauto, violin, and violoncello, between each preparatory sounding of the corni, until the movement ends with the dominant seventh, in full harmony, by the whole band.—Nothing (to look at the score) can possibly be more simple, and certainly nothing can be more effective; it is the harbinger of good things to the allegro movement that follows, commencing upon one note only by the bass. At the end of two bars there arises a very simple passage, which may be called the subject of the overture, as it is heard throughout, until nearly the close, alternating from one instrument to another in a very extraordinary manner. The long continuation of the *piano*, and the gradual accumulation of the *crescendo*, are strikingly displayed in the first 50 bars, and when the climax arrives, by the full burst of the orchestra, no doubt can possibly remain on the mind of the scientific hearer, that our author is a man of superior abilities."—*Quarterly Musical Magazine*, vol. iii., p. 415.—To this it may be added, that the blemish of consecutive perfect fifths between the tenor and the bass, has been pointed out, as having escaped the correcting hand of the learned author, in the 22d and 23d bars of the allegro movement.

* Luigi Cherubini, the greatest composer of the present age in France, where he has long resided, was in England so far back as the year 1787, when several of his songs were introduced into an opera of Cimarosa's, at the King's theatre, where he was then the "nominal composer." Dr. Burney says, (*History*, vol. iv., p. 527.) that "he was a young man of genius, who had no opportunity while he was here of displaying his abilities; but, previous to his arrival, he had frequently been noticed in his own country, where he is now (1789) travelling fast to the temple of Fame. His opera of *Giulio Sabino* was murdered in its birth, for want of the necessary support of capital singers." We believe he again visited London sometime between 1814 and 1818. In 1801, Mr. Attwood brought out a piece called the *Escapes*, altered from one of his works, but it did not attract much attention, and his fame burst upon us all at once as the composer of *Anacreon*. M. C. is a pupil of the school of Haydn, in honour of

RECITATIVO ed ARIA.—(*Il Tancredi.*)—ROSSINI.—MRS. SALMON.

RECITATIVO.

O Patria! dolce e ingrata patria!
 Alfin a te ritorno: io te saluto,
 O cara terra degli avi miei! ti bacio,
 E questo per me giorno sereno,
 Comincia il cor a respirarmi in seno.
 Amenaide! oh mio pensier soave!
 Solo de' miei sospiri, de voti miei,
 Celeste oggetto; io vieni alfin; io voglio;
 Sfidando il mio destino, qualunque sia,
 Meritarti, o perir, anima mia.

ARIA.

Tu che accendi questo core,
 Tu che desti il valor mio,
 Alma gloria, dolce amore,
 Secondate il mio desio,

Cada un empio traditore,
 Coronate la mia fè.

Di tanti palpiti,
 E tante pene,
 Dolce mio bene,
 Spero mercè.
 Mi rivedrai,
 Ti rivedrò,
 Ne' tuoi bei rai
 Mi pascero.
 Deliri! Sospiri!
 Aveni! Contenti!
 Sarò felice,
 Il cor mel' dice,
 Il mio destino,
 Vicino a te.

Beautiful as this scene is in itself, we feel impelled to reverse the usual order of observation, and to give the priority of notice to the felicitous style of its execution this evening by Mrs. Salmon. It was, indeed, sung by her in a manner quite worthy of its celebrity, and of her own established fame; and equalled, at least, if it did not surpass and crown, every former effort of this mellifluous vocalist which we have had the opportunity to witness.

Tancredi, the first serious opera of its author, (if we except his earliest and least known work, *Demetrio e Polibio*,) was composed for the carnival at Venice in 1813,

whom he composed an ode of great merit, that was performed at the *Conservatoire*, the subject of which was taken from the *Creation*. M. de Stendhal, (or by whatever name he pleases to be known,) in his life of Rossini, says, that "the man he (Rossini) respects the most as a learned composer, is M. Cherubini, of Paris;" and he subjoins one of his own characteristically singular opinions in these words, "What might not this great man have accomplished, if, in his fondness for German harmony, he had not lost all love, or rather all sensibility, for the melody of his country?" To this bold assertion we shall only just add one more sentence from the article quoted in the preceding note by way of qualification. Cherubini "has been too long in France and Italy not to soften down his pieces by infusing into them a due proportion of Italian sweetness and melody. His style may be denominated the mixed style, scientific enough to have received its education at Vienna, but yet tinged by the more melodious qualities which adorn the compositions of equally favoured natives of Italy."

where it was received with the most extravagant applause and enthusiastic admiration, which not even the presence of Napoleon himself was able to divide or divert ; and in rather more than four years, it made the tour of Europe, with the exception of this country, where it was first performed for the benefit of Madame Bellocchi in 1820. The air of "*Di tanti palpiti*," however, had preceded the entire opera, and every other work of its author, being the earliest of his compositions that became known to the British public. It is certainly one of those bewitching melodies, which, from their marked accentuation, are so easily impressed upon the memory after one or two hearings, that the imagination becomes haunted by them, until their novelty is entirely worn off. It is, therefore, not at all surprising, that from the gondolier to the patrician every body was repeating "*Mi rivedrai*," or that, in the courts of law, the judges were obliged to impose silence on the auditory, who were carelessly humming "*Ti rivedro* ;" nor can we wonder that the luxury-loving Italian should prefer such easy and fascinating melody, to the more complicated airs of a Mozart. *Tancredi* is written in Rossini's early manner, wherein the accompaniment does not predominate so much as in his later works, which partake more of German energy ; and it was this scene in particular, that fixed the popularity of the opera, and, more than any other, contributed to elevate its author to the high but contested station which he occupies in the favour of Europe. It can scarcely indeed be doubted, that a more favourable specimen of his genius could not easily be pointed out, nor one in which his exuberantly florid fancy has been more judiciously tempered with chasteness and simplicity of expression. The circumstances under which this celebrated piece is said, in the *Memoirs of Rossini*, to have been composed, are sufficiently curious and characteristic to warrant their insertion in the subjoined note.*

* Rossini had composed a grand air for the entrance of *Tancredi*, but it did not please Signora Malanote, who performed that character, and she refused to sing it. What was still more mortifying, she did not make this unwillingness known until the very evening before the first representation of the piece. The gallantry of the young composer was obliged to give way to this not unusual sally of caprice in a young and beautiful singer, but at first his despair was extreme. "If after the occurrence in my last opera,"

Spofforth's pleasing glee for five equal voices, "*Mark'd you her eye,*" which ought to have been the next piece in succession, was omitted in this place, in order to allow of an earlier opportunity than had been appointed for the performance of one of Corelli's sonatas by Messrs. Lindley and Dragonetti, on the violoncello and double bass. The sonata selected for this astonishing display of the mastery acquired by these unrivalled performers over their respective instruments, was the ninth of that great composer's fifth opera, written in the key of A. major; the use of which, with those of D. and E. major, and some other minor keys, cannot, according to Sir J. Hawkins,* be traced much backwarder than the time of Corelli's birth, and all of

exclaimed he, "the first entrance of *Tancredi* should be hissed—*tutta l'opera va a terra.*" He returned pensive to his lodgings; an idea came into his head,—he seizes his pen, and scribbles down some few lines; it is the famous "*Tu che accendi,*"—that which, of all airs in the world, has perhaps been sung the oftenest, and in the greatest number of places. It was reported at Venice, that the first idea of this delicious *cantilena*, so expressive of the joy of re-visiting one's native shore, after long years of absence, was taken from a Greek litany, which Rossini had heard chanted at Vespers some days before, in a church on one of the islets of the *Laguna* near that city. This statement, however, has been contradicted in a work lately published at Bologna, entitled, *Remarks of a Lady still on the Stage, upon Signor Rossini, &c.*, the authoress of which, under the name of Signora Righetti, is a vehement partizan of our composer, and seems to consider him vastly superior to Mozart and every other musician. At Venice, this air is called the *Aria dei rizi*, Air of rice, for the following reason; in Lombardy, every dinner invariably begins with a plate of rice, and as they do not like it to be overdone, it is an indispensable rule for the cook to inquire, a few minutes before dinner is served up, if the rice is to be prepared. At the moment when Rossini came home as above mentioned, his servant put the usual question to him, the rice was placed on the fire,—and before it was ready, he had finished his celebrated "*Di tanti palpiti.*"

It has been stated, that Rossini did not compose an overture to *Tancredi*, (as he has also subsequently omitted to do to *Zelmira*;) that of *L'Italiana* or *La Pietra* being substituted in its place. This, however, is scarcely reconcileable with the account of the "novel character of the overture, and its daring attempt at originality that captivated every heart" on the first representation; and it certainly appears to have been written for the purpose, if we may judge from the fragments of melodies, that occur in the course of the succeeding scenes which are introduced in it.

* *History*, vol. iii., p. 144.

which probably owe their introduction to the improvements of that age in the practice of the violin. The twelve sonatas for the violin and bass, of which this work consists, were the favourite compositions of their author, and those which he always made choice of for his own performance ; and although the practice of executing them in their present manner may not be deserving of commendation, abstractedly considered, yet it would be vain and presumptuous to oppose any cold reasoning to the tide of overwhelming applause with which the splendid exhibition that we are now recording was welcomed by every hand. Mr. Lindley's acquirements have already been adverted to, though very inadequately to their desert ; and we are equally at a loss to describe the wonderful command possessed by Mr. Dragonetti over his unwieldy instrument, or to express our admiration of the tones which he produces from its apparently unmanageable bulk : nor is this great performer more remarkable for his conquest over mechanical difficulties, than for his general knowledge and extensive qualifications as a musician. Amidst all the fascinations of modern art, we could not, however, but rejoice to observe at this time, that the elegant modulation of the father of harmony, built upon unchangeable principles of taste, and the freshness and sweetness of his melody, so intelligible to all classes of hearers, speaking to them, as it were, the very language of nature itself, were still enabled to retain so strong a hold upon the affections of an English audience. As the present sonata was the oldest specimen of secular music performed at this festival, a short recapitulation of the principal events in the life of its author, may not improperly be subjoined, in order to render the view which has been incidentally given of the progress of music in England, somewhat less incomplete.*

* Arcangelo Corelli was born at Fusignano, in the Bolognese territory, in February 1653. After having been grounded in the elements of music by Simonelli, he studied the violin under Bassani ; and in 1680 he paid a visit to Germany, on his return from whence he published at Rome, in 1683, his first set of sonatas, or trios ; the fourth set was published in 1694, and in 1700 appeared his fifth opera, containing twelve sonatas for a violin and bass, or solos, as they are generally termed, which he had spent three years in revising and correcting—by which his fame was chiefly diffused during his life,—and on which all good schools for the violin have been founded since his decease. The dedication to his concertos bears date Dec. 3, 1712, although it is certain that they had been composed some time before, and he died on

SONG.—HORSLEY.—MR. VAUGHAN.

(From Pindar's first Pythian Ode, translated by the Rev. Walter Harte.)

RECITATIVE.—(Accompanied.)

Gentle lyre ! begin the strain,
 Wake the string to voice again ;
 Music rules the world above,
 Music is the food of love.

the 18th of January, 1713, having survived their publication only about six weeks. Corelli was personally acquainted with Handel at Rome, and it is recorded, that he was unable to master the difficulties of that great composer's overture to *Il trionfo del tempo*, at a concert held at Cardinal Ottoboni's. His music was first published in England in 1710, the year also of Handel's arrival, and his concertos were first made known here by H. Needler, Esq., an amateur, to whom they were taken by a bookseller (who had received them in a lot from Holland), when he was actually engaged at a concert party, by whom the whole twelve were immediately played over without rising from their seats. From that time England has always been the country where his various works have been most appreciated, and where they are even now most frequently performed, chiefly owing, since the decease of his pupil Geminiani, to the influence of that excellent establishment, the *Concerts of Antient Music*. Indeed, while we can hear them performed by such artists as the above-mentioned, and Mr. F. Cramer, they never can become wholly obsolete, whatever may be the changes of fashion, or the merits of succeeding composers.

Sonatas, like those of Corelli, were the invention of some of the most eminent Italian performers on the violin who immediately preceded him ; and were first introduced into England by Cambert, master of the band to Charles II. about the same time with the violin, which gave them birth.—Moving basses were invented by Carissimi, previous to the year 1650, and were greatly improved upon by Corelli.—The origin of the various instruments of the violin species, with which the name of this great composer is indelibly associated, is enveloped in much obscurity. Probably the violin only is of any high antiquity, and it is pretty certain that the double-bass is the most recent of the class, as may be gathered from the term *violone* being applied to the violoncello so late as the time of Corelli. The double bass was introduced into the orchestra of the French opera about a century ago by Montclair, and the low state of the instrumental music in France at that time may be gathered from the fact, that when Corelli's sonatas arrived from Rome about 1715, no one in Paris could execute them, so that the Regent Duke of Orleans was obliged to have them *sung* by three voices ; nor was it till after some years that three violin players could be found competent to perform them. This indeed, if it be a correct account, and it is taken from Corette, a French writer of the middle of that century, gives us but a miserable idea of the violinists of the time of Lully.

Soften'd by the power of sound,
 Human passions melt away;
 Melancholy feels no wound,
 Envy sleeps, and fears decay;
 Entranced in pleasure Jove's dread eagle lies,
 Nor grasps the bolt, nor darts his fiery eyes.

AIR.

See, Mars awaked by loud alarms,
 Rolls o'er the field his sanguine eyes:
 His heart tumultuous beats to arms,
 And terrors glare and furies rise!
 Hark! the pleasing lutes complain
 In a softly-breathing strain:
 Love and slumber seal his eye;
 By the gentle charms opprest,
 From his rage he steals a sigh,
 Sinking on Dione's breast.

We recognize, with pleasure, the name of the composer of this truly fine song, for the first and only time at this festival. As a writer of glees and songs for the orchestra, Mr. Horsley has attained to a rank, which he will assuredly maintain as long as what is really intellectual, and beautiful, and chaste, has power to charm; and his productions of both these denominations may be referred to with pride as vindicating the claims of British living genius to equal distinction with those of his immediate predecessors, who have been already mentioned. "*Gentle lyre*" is, indeed, one of the very few orchestra songs for any class of voice, which have taken their place among standard compositions during the last thirty years. Dr. Callcott's justly celebrated solo pieces were written either for a bass or a baritone, three of them being usually sung by Mr. Bartleman; and, together with his glees, contributed to render the compositions for that species of voice more gracefully vocal than had ever before been attempted, at the very time when Haydn's *Creation* was effecting a similar change upon the continent. Of songs for a tenor voice we have only Mr. Attwood's *Soldier's dream*, and Mr. Horsley's *Laura*, with the one before us, which have made any lasting impression. The present song was written for, or, at least, was originally sung by, Mr. Harrison, and was one of his latest favourites; but probably those who most admired his chaste execution, bordering sometimes, as it confessedly did, upon coldness, will agree with us in thinking that Mr. Vaughan has made it altogether

his own, and surpasses his predecessor in those energetic and spirited passages, where Mr. H.'s physical powers fell somewhat short of producing the requisite effect. In general construction, and the succession of the movements, this song, Callcott's "*Angel of life*," and the author's *Tempest*, are considerably alike: of the latter noble composition we have the pleasure to possess a score, but of "*Gentle lyre*," we have never been so fortunate as to see one: we have indeed understood, that it was written in the key of E. flat, although it is published in that of D., and have also been assured, that its effect was rather impaired at this time by its being performed in the latter key. However this may be, Mr. Vaughan's beautiful and polished execution, and pure and classical expression, left, in our conception, nothing to be desired by the taste of the most fastidious critic.

To this delightful vocal piece succeeded another of those astonishing displays of execution, which distinguish the instrumental performers of the present age, in a concerto by Mr. Nicholson upon the flute. It is not in the modern concerto that we must expect to find the former simplicity of character of this antient instrument preserved; yet, in the full sweet tone of Mr. N. there was abundant proof that the peculiar beauties of the "soft complaining tender flute" were not altogether forgotten amidst the intricacies of modern art; on the contrary, however truly wonderful was his execution of rapid passages, the tone of the instrument was in them partially impaired, whilst in the pathetic and *sostenuto* parts, its charming qualities were drawn forth in a most unrivalled and touching manner.* The introduction of the air "*Vive Henri quatre*" in the concluding

* The flute is the simplest of all wind instruments, and is, therefore, naturally the most universal favourite with those who do not study the science of music with much attention: it is also one of the highest antiquity, a proof of which may be found in its invention having been severally ascribed to Apollo, to Mercury, to Pan, and to Minerva; and the estimation in which it was held, may be further conceived from the fact, that £50. of our money was the common price for a good instrument, whilst for one of extraordinary beauty and excellence, a sum equal to no less than £1700. is recorded to have been paid. In this country it appears to have been an early favourite, and is frequently mentioned as such by Chaucer. Notwithstanding its antient importance, it is, however, well known to belong to the class of imperfect instruments, as has been distinctly shewn by Mr. Maxwell in his *Essay on tune*, (Edin. 1781, p. 17,) and among mo-

movement, constructed upon the *Fall of Paris*, was highly characteristic, and produced a most pleasing effect; and the whole formed another brilliant exhibition of native talent, to which, as unsurpassed by any foreign effort that we have heard, we cannot but naturally advert with pleasure, although disposed, we trust, at the same time, to render the due meed of praise to real merit of every clime and country.

SONG.—(*Acis and Galatea*.)—HANDEL.—MISS STEPHENS.

RECITATIVE.

Ye verdant plains, and woody mountains!
Purling streams, and bubbling fountains!
Ye painted glories of the field!
Vain are the pleasures which ye yield:
Too thin the shadow of the grove,
Too faint the gales to cool my love.

AIR.—(*Flageolet Obligato*.)—MR. M. SHARP.)

Hush, ye pretty warbling choir!
Your thrilling strains
Awake my pains,
And kindle soft desire:
Cease your song, and take your flight;
Bring back my *Acis* to my sight.—*Da Capo*.

This delicious strain of exquisitely descriptive music was sung and accompanied in a most beautiful and appropriate manner, in which the intense expression of the passion of love in the voice part, and the skilful imitation of physical objects, by means of the stately recurring accent, in the symphony and accompaniment, were both made as delightfully effective to the ear, as they are happily embodied in the conception of the composer. So much has been said in the way of comment upon the subject of this piece by writers of the highest reputation for musical criticism, that it would be presumptuous to attempt to substitute any modern remarks for those which have stood the test of so many years, some of which the reader will accordingly find in the subjoined

modern composers of eminence, few except Mozart, who appears to have been partial to its use, and of whose additions to the *Messiah* it forms a prominent feature, have been able to assign to it any very conspicuous part in their orchestral compositions. Its name is generally supposed to be derived from a species of lamprey, found in the Sicilian seas, called *fluta*, which has seven holes on each side.

note.* It should be observed, that the recitative was omitted to be sung on this occasion.

* "As music passing to the mind through the organ of the ear, can imitate only by sounds and motions, it seems reasonable, that when sounds only are the objects of imitation, the composer ought to throw the mimetic part entirely amongst the accompanying instruments; because it is probable, that the imitation will be too powerful in the voice, which ought to be engaged in expression alone; or, in other words, in raising correspondent affections with the part.—I cannot bring a finer illustration of my meaning, than from the old song in *Acis and Galatea*, 'Hush, ye!' &c. Here the great composer has very judiciously employed the vocal part in the nobler office of expressing, with pathos, the plaintive turn of the words, while the symphony and accompaniment very cheerfully imitate the singing of the warbling choir. But had Mr. Handel admitted this imitation of sound into the vocal part, and made it imitate the thrilling strains of the birds by warbling divisions, it is manifest the expression would have been much injured; whereas, according to his management of it, the imitation greatly assists the expression."—*Avison on Musical Expression*, 1775, p. 53.

In perfect accordance with these sentiments are those of Mr. Brown, in his *Letters on the Poetry and Music of the Italian Opera*, in quoting which, we beg to take the opportunity of correcting the erroneous ascription of them, at page 213, *ante*, to Dr. John Brown, the unfortunate author of the *Dissertation on Poetry and Music*; into which we were led by relying on the authority of Dr. Watt's *Bibliotheca Britannica*, though contrary to our impression at the time, of which we had not any other means at hand of ascertaining the correctness. The author of the *Letters* was Mr. John Brown, of Edinburgh, who died in 1787, and who speaks of the present song in the following terms:—

"It is plain in this air, that if the imitation of any thing is to be at all attempted, it must be that of the warbling choir; and it is as plain, that the passionate expression of the speaker has not even the most distant relation to the singing of birds; to have set the voice a singing in imitation of birds, or, whilst the voice sang the passionate part, to have made the birds sing either in unison or in direct harmony with the voice, would have been each equally absurd.—It would seem indeed, at first sight, almost impossible to reconcile two things so different; yet this great genius, by confining each part to its proper province, has so artfully managed the composition, that, whilst the vocal most feelingly speaks the passion, a little flageolet from the orchestra carries on throughout the delightful warbling of the choir; and though perfectly different in sound, melody, and rhythm, from the notes sung by the voice, instead of distracting the attention from it, or confounding the expression, it serves to add new beauty and grace to the effect; just as we may conceive a naked figure so veiled with some light and transparent vestment floating to the wind, as at once completely to reveal the figure, and by its undulating folds add new charms both to the motion and the form."

The serenata of *Acis and Galatea* is one of the productions of the early part of Handel's life, and was composed at Cannons, for the Duke of Chandos, in 1721. It was publicly performed in London in May, 1732, and its success, with that of the oratorio of *Esther*, led the way to the establishment of musical performances in Lent. The poetry was written by Gay, and it has been supposed that Handel, in the setting of it to music, made use of a former work of his on the same subject, composed during his visit to Naples, though others state it to have been quite a distinct composition.

DUETTO.—(*Il Barbiere di Siviglia*.)—ROSSINI.—MR. SAPIO AND SIGNOR PLACCI.

<i>Figaro.</i>	All' idea di quel metallo, Portentoso e onnipotente, Un vulcano la mia mente Già comincia a diventar.	<i>Il C.</i>	Da soldato?
		<i>F.</i>	Si Signore.
		<i>Il C.</i>	Da soldato? e che si fa?
		<i>F.</i>	Oggi arriva un reggimento—
<i>Il Conte.</i>	Sù vediamo di quel metallo Qualche effetto sorprendente, Del vulcano della tua mente Qualche mostro singolar.	<i>Il C.</i>	Sì, è mio amico il colonello.
		<i>F.</i>	Ma va ben—
		<i>Il C.</i>	E poi?
<i>F.</i>	Voi dovrete travestirvi— Per esempio—da soldato.	<i>F.</i>	Cospetto! Dell' alloggio al biglietto, Quella porta s'aprirà.—

Lucretius supposes that mankind took their first notions of music from the singing of birds:

Through all the woods they heard the charming noise

Of chirping birds, and tried to frame their voice

And imitate. Thus birds instructed man,

And taught them songs before their art began:—*Creech's version, book 5.*

and Sir J. Hawkins has given the musical notation of the song of the blackbird, in diatonic intervals, and of some others of the feathered race. (*History*, vol. i., p. 5.) We have ventured into this digression chiefly for the purpose of noticing a singularly curious fact in natural history, as connected with music. The late Dr. Dwight, in his recently published *Travels in New England*, vol. i., p. 28, mentions a small brown bird, scarcely so large as a robin, which he has often seen, as incomparably superior to all others in the richness and sweetness of its notes, which are very numerous, and varied at pleasure. But the most extraordinary circumstance respecting it is, that it sings in concert with one or two others. When there are three together, the second bird sings at the interval of a *third* above the first, and the third bird a *fifth* above it, and in this manner a given set of notes is repeated with inimitable sweetness, forming the nearest approach to harmony that is to be found among the "warbling choir." I have named it, says Dr. D., the *Songster of the woods*.—Nieremberg has given an account of a West-Indian bird, the *Triton Avis*, which utters three distinct notes at the same time.

Che ne dite, mio Signore,
Non vi par non l'ho trovato ?

Il C. } Che invenzione prelibata,
Bravo, bravo in verità !

F. } Che invenzione prelibata,
Bella, bella in verità !

F. Piano piano, un' altra idea,—
Veda l'oro cosa fa.
L'ubbiaco—si—l'ubbiaco,
Signor mio si fingerà.

Il C. L'ubbiaco ?

F. Sì Signore—

Il C. L'ubbiaco ? ma perchè ?

F. Perchè d'un che poco in se
Che da'l vino casca già
Il tutor, credete a me,
Il tutor si fiderà !

Il C. } Che invenzione prelibata,
Bravo, bravo in verità !

F. } Che invenzione prelibata,
Bella, bella in verità !

Il C. Dunque—

F. All' opra—

Il C. Andiamo—

F. Da bravo—

Il C. Vado !—
Oh ! il meglio mi scordavo,
Dimmi un pò la tua bottega per trovarti
dove stà ?

F. La bottega non si svaglia, guardi bene ec-
cola quà.—

Numero quindici, a mano manca,
Quattro gradini, facciata bianca,
Cinque parruche nella vetrina,
Sopra un cartello pomata fina,
Mostro in azzurro alla moderna,
V'è per insegno una lanterna,
Là senza fallo mi troverà.—

Il C. Ho ben capito—

F. Or vada presto—

Il C. Tu guarda bene—

F. Io penso al resto—

Il C. Di te mi fido—

F. Colà t'attendo—

Il C. Mia caro Figaro—

F. Intendo, intendo—

Il C. Porterò meco—

F. La borsa piena.—

Il C. Sì quel che vuoi, ma il resto poi—

F. Oh non si dubiti che bene andrà.

Il C. Ah ! che d'amore la fiammo sento ;
Nunzio di giubilo e di contento,
D'ardore insolito quest 'alma accende ;
Ecco propizia che in sen mi scende,
E di me stesso maggior mi fa.

F. Delle monete il suon già sento ;
L'oro già viene, eccolo quà ;
Già vien l'argento, in tasca scende—
D'ardore insolito quest 'alma accende,
E di me stesso maggior mi fa.

This sparkling and animated dialogue was one of the earliest of Rossini's compositions that became known amongst us, and may be justly considered as one of his happiest efforts, as well as one of the most captivating specimens of the modern Italian comic opera. It is described by his biographer as "light, and full of grace and naïvetè:" like the former duet, it is also replete with his peculiar manner, and abounds in repetition to an extent that is even closely bordering upon becoming tedious. The opening is highly striking and attractive, and in the middle of the first movement there occurs a short *andante* of rather more elevated expression, at "*Perchè d'un che poco*," which gives it considerable relief. The last movement, beginning with "*Numero quindici*," descriptive of the situation of Figaro's shop, consists at first of little else than

the reiteration of the same note, supported by an airy accompaniment, which is afterwards taken up for its subject by the other voice, and continued to the close with great effect.—The whole was performed in a very spirited manner.

Il Barbiere di Siviglia, is the sixteenth of Rossini's operas in the order of their composition, and was first performed at the Carnival at Rome, December 26, 1816, having been written in the short space of thirteen days. Before sitting down to the work, Rossini wrote to Paisiello to inform him of his intention, to which the veteran musician, then in his 76th year, drily replied, that he was perfectly content, and had no doubt as to the result. Part of the music, including the present duet, judiciously abridged, has been adapted, along with portions of Paisiello's celebrated opera on the same subject, for the English drama, by Mr. Bishop.

RECITATIVO ed ARIA.—PUCITTA.—MADAME CATALANI.

RECITATIVO.

Pegno più grato offrir non mi potevi:
Al grande invito sento l'anima avvampar:
Vedrai qual uso farò di questo acciar.
Dille, dille che l'amo!
Io morirò per lei!
Va, ritorna; e se mai vincitor son io,
Sarà quel cuore sempre l'idol mio!

ARIA.

Mio ben, per te quest' anima,
Languisce, oh Dio! d'amore.
Idolo del mio core!
Non farmi più penar.
L' amico già s'accende,
D'amore avvampa già.
Donzelle innamorate,
Che l'arte mia vedete,
Da me apprendete,
La donna che puol far:
Renditi alle miè lagrime!
Ah! tu mi fai penar!

The above song was substituted at the time of performance for that of "*Cease your funning*," as has been already mentioned; and without retracting any disapprobation of the practice of such changes, we are ready to allow, that, in the present instance, the audience were really the gainers, even although deprived of the means of knowing what piece it was that was presented to them.

We are not certain whether this grand scena was first introduced into this country by Madame Catalani, along with Rode's air, at her concerts in July, 1821, but it was sung by her at that time,* when its performance is described in the following terms; "her utterance of the words '*Dille che l'amo,*' accompanied by the most enchanting look of tenderness that ever fascinated mortal, was extacy itself, nor was there less delightful contrast in the syllables, '*Io moriro per lei,*' of which all description must fail to convey either the tone or the manner." This, therefore, we shall not make an attempt to do, fully agreeing in the impossibility of its success, from a perfect recollection of both of them at this time, when it was our fortune to be placed immediately in contact with their gifted possessor. In depth of amatory passion nothing can surpass the exhibition of her powerful excellence that was now presented, and the impression of which was weakened in the breasts of the hearers, only by the glorious tune with which the evening's performance was concluded.

SONG.—(*Alfred.*)—ARNE.—MADAME CATALANI.

When Britain first, at Heaven's command,	Thee haughty tyrants ne'er shall tame ;
Arose from out the azure main,	All their attempts to bend thee down,
This was the charter of the land,	Will but arouse thy generous flame,
And guardian angels sung this strain :	But work their woe and thy renown.
"Rule, Britannia, Britannia rule the waves,	"Rule, Britannia," &c.
Britons never will be slaves."	
The Nations, not so blest as thee,	To thee belongs the rural reign,
Must in their turns to tyrants fall ;	Thy cities shall with commerce shine ;
While thou shalt flourish great and free,	All thine shall be the subject main,
The dread and envy of them all.	And every shore it circles thine.
"Rule, Britannia," &c.	"Rule, Britannia," &c.
Still more majestic shalt thou rise,	The Muses, still with Freedom found,
More dreadful, from each foreign stroke,	Shall to thy happy coast repair ;
As the loud blast that tears the skies,	Blest isle ! with matchless beauty crown'd,
Serves but to root thy native oak.	And manly hearts to guard the fair.
"Rule, Britannia," &c.	"Rule, Britannia," &c.

* We are at a loss to know to what author this song is really to be ascribed ; it was announced in 1821, and at Birmingham, in 1823, under the name of Pucitta ; but at the Cambridge festival of 1824, and in a M.S. copy of the words now before us, in the handwriting of Mr. Cianchettini, it is attributed to Guglielmi.

The concert of this evening was terminated at about half-past twelve o'clock, with this magnificent national song, which,—whether we regard its beautiful melody, or the brilliant associations connected with it, or the fervour of patriotism which it is calculated to inspire,—stands proudly pre-eminent in whatever musical performance it is introduced. The first and last verses only were given by Madame Catalani, with an articulation so distinct, with a volume of voice so prodigious, and in a style so forcible and energetic, as absolutely to electrify the audience. Nothing can be conceived finer than the manner in which the line, “*Blest isle ! with beauty, with matchless beauty crown'd,*” was sent home to the bosom of every person present ; and, if it be allowed that a slight sense of incorrectness is mingled with our pleasure at the pronunciation of the prayer, “*God save great George our King,*” by foreign lips, no such feeling at least can arise in the instance of the words of “*Rule Britannia,*” where there seems to be even a peculiar and modest propriety in their being uttered as the homage of one, not of Albion's native children, to the valour and the beauty of her *matchless* sons and daughters.

The music of “*Rule Britannia*” has long since passed the ordeal of criticism, and taken the second place in the national favour. Dr. Burney tells us, that Arne, after quitting his early style, worked closely from Italian models ; and in corroboration of this, it may be observed, that the idea, and almost all the passages of this very song, are to be found in “*Cedo alla sorte,*” at page 25 of Walsh's collection, and that its impressive finish is also copied from the first close of the air “*Un vostro sguardo,*” in Handel's opera of *Justin*. Besides these incidental notices, it is rather remarkable, that Burney makes no further mention of the masque of *Alfred*, in which, it is almost superfluous to add, the beautiful poetry of “*Rule Britannia*” first appeared, and which was written conjointly by Thomson and Mallet, and performed in the gardens at Cliefden, on the 1st of August, 1740, before the Prince and Princess of Wales, in commemoration of the accession of the House of Brunswick. It does not, however, appear to be certainly known to which of these authors we are indebted for it, although it is generally supposed to have proceeded from the pen of the author of the *Seasons*. Ritson, who joins in this ascription, mentions a fine

Jacobite parody upon it, of which he was never able to obtain a copy, the chorus of which ran thus ;—

“ Rise Britannia, Britannia rise and fight,
Restore your injured monarch's right.”

In the course of the preceding observations, reference has been made to a connected view of the rise and progress of oratorios, which appeared to be desirable towards the completion of our proposed plan, of combining with an account of the Yorkshire Festival, a summary of the existing information upon the subject of such performances. This sketch, therefore, in which the history of the oratorio of the *Messiah* forms, of course, a principal feature, cannot, perhaps, be more appropriately placed, than as an introduction to the account of its performance upon the second day ; it being also the only one which was presented entire on this occasion, or that, with very rare exceptions, has enjoyed that distinction at musical festivals of late years.

The inquiry into the origin of the performances of sacred music called *Oratorios*, has exercised the pens of many able writers both in Italy and in this country. Dr. Burney has devoted a chapter in the fourth volume of his *History of Music* expressly to this subject ; and the mysteries and moralities of the middle ages, to which the oratorio may be traced up, have afforded a fruitful field for the researches of our poetical antiquaries, as Warton and Douce, and, more recently, Mr. Markland. The first exhibition of a sacred drama took place, according to Apostolo Zeno, at Padua, in 1243 ; but similar representations of subjects from holy writ, are mentioned by Fitz-Stephen to have been popular in England a very few years after the Norman conquest. Verses to the saints, sung in chorus by pilgrims returning from the holy land, were invented in France in 1380, and Menestrier attributes the origin of the oratorio directly to the crusaders singing in chorus ; but, though every nation in Europe appears, in the first attempts at dramatic exhibitions, to have had recourse to religious subjects, and an oratorio is but a mystery or morality in music, yet those that were written before the 17th century, seem never to have been entirely sung, but chiefly declaimed, with incidental airs and choruses.

Passing over the rude and gross productions of the 14th and 15th centuries, and the controversial ones of a dramatic description, which were performed in the churches, by both parties, during the early years of the Reformation,—it appears, that it was only by small degrees that entire musical mysteries obtained admission into the church, or were improved into oratorios. All the Italian writers agree, that these sacred musical dramas had their beginning in the time of San Filippo Neri, who was born in 1515, founded the congregation of the Priests of the Oratory, at Rome, in 1540, and died in 1595; and Sir J. Hawkins, (*History*, vol. iii., p 441,) gives at length Crescimbeni's account of their taking their rise from the spiritual songs, choruses, and dialogues, with which the fathers endeavoured to allure young persons to pious offices; in which, however, he expressly says, that it was not known even to the fathers themselves, who had been asked about it, who first gave them the name of oratorios,* although they were apparently not so designated until half a century after the death of Neri.

Dr. Burney was in possession of the words, without the music, of two sacred dramas, printed at Florence, in 1556 and 1565, which appear to have been entirely sung; but the first that is certainly ascertained to have been so performed, is one entitled *L' anima ed il corpo*, composed by Emilio del Cavaliere, which is still further remarkable for containing the earliest known example of recitative, and was represented in action in a church at Rome, in February, 1600. Although the same author seems also to have previously made some attempt at recitative in pastoral music, its introduction into the secular drama, to which it imparts the character of an opera, is generally ascribed to Jacopo Peri, whose *Euridice* was performed at Florence, in December of the same year. No musical drama, however, can be found in print, under the title of an *Oratorio*, before the time of Francesco Balducci, who died in 1642; two of whose poems, *La fede*, and *Il trionfo*, are so denominated. The term occurs in a Sicilian publication in 1659; it is found in one at Vienna in 1662, and appears

* *Oratorio*, Ital.: *Oratorium*, Lat., a small chapel, or altar. The transference of the term from the place of prayer to the exercise, is but an awkward expedient in nomenclature.

soon to have become commonly known throughout the south of Europe. In the archives of the church where Neri first instituted his performances, which are still continued, Dr. Burney found two oratorios by Federici, dated 1676, one of which contained the earliest attempt at accompanied recitative, with short interstitial symphonies, that he could discover.* The performance of Stradella's oratorio of *S. Giov. Battista*, the exquisite music of which was the means of saving his life by causing the hearts of his intended assassins to relent, took place about this same year, and to the genius of its author the oratorio is largely indebted for increased fullness, spirit, and polish. The number of compositions of that description which appeared between this time and that of Handel, is prodigious: Colonna, A. Scarlatti, and Caldara, are among the principal writers of them; but, Dr. Burney says, that though there were frequently in the first oratorios short choruses in plain counterpoint, he could seldom find any in those of this period; "so that it seems as if we were not only obliged to Handel for the best choruses that were ever composed, accompanied by instruments, but for the having any choruses at all."†

Common as oratorios thus were in Italy, before the close of the 17th century, they were never attempted in England, either in public or in private, till the year 1720, when Handel set the sacred drama of *Esther* for the chapel of the Duke of Chandos, at Cannons. On February 23d, 1731, it was represented in action by the children of the Chapel-royal, at the house of their master, Mr. Bernard Gates, in James-street, Westminster, when the chorus, consisting of performers from the Chapel-royal and the Abbey, was placed, after the manner of the antients, between the stage and the orchestra; and the instrumental parts were executed chiefly by mem-

* This, which is Burney's latest statement, appears to supersede the respective claims of A. Scarlatti and R. di Capua, to be considered as the inventors of these improvements. See page 213, *ante*.

† *History*, vol. iv., p. 116. Notwithstanding the sentence here quoted, Dr. Burney repeatedly mentions the choruses of these three great composers, who died respectively in 1690, 1725, and 1736; and Dr. Boyce considered Caldara to have been Handel's model for choruses with instrumental parts different from the vocal.

bers of the Philharmonic Society.* After this, it was twice performed by the same singers at the Crown and Anchor, by the desire of William Huggins, Esq., the translator of Ariosto, who furnished the dresses. Handel was present on one of these occasions, and having mentioned the oratorio to the Princess Royal, who was one of his scholars, her Royal Highness expressed a desire to see it exhibited in action at the Opera-house by the same young performers; but Dr. Gibson, Bishop of London, would not grant permission for its being represented on the stage, even with books in the children's hands. However, in May, 1732, it was performed at the King's theatre for ten nights, (when Handel first introduced concertos on the organ, a species of music wholly of his own invention,) with additions to the drama by Mr. Humphreys,† and without action, in the same manner as oratorios have ever since continued to be performed. It was immediately succeeded by *Acis and Galatea*, and from the favourable reception of these pieces may be dated the commencement of the practice of representing oratorios in still life; the performance of which appears to have been first considered as peculiarly suitable to the season of Lent, in 1737. In March, 1733, *Deborah* was first given to the public, and in July, *Athalia* was performed at Oxford with extraordinary success. In 1736, *Alexander's Feast* was first brought out, and between that time and 1740, *Israel in Egypt*, *L' Allegro ed il Pensieroso*, and *Saul*, were successively produced.

Stimulated by the success of these works, and suffering greatly from the derangement of his affairs at the King's theatre, where his last opera of *Deidamia*, (which was the *thirty-ninth* that he had written for the Anglo-Italian stage,) was performed for only three nights, in 1740; Handel now gave another direction to his studies altogether,

* Dr. John Randal, who died Professor of Music at Cambridge, in 1799, performed the part of *Esther*; Dr. Samuel Howard was likewise one of the party, and two others, Mr. Beard and Mr. Barrow, were living at the time of the Commemoration in 1784.

† In the advertisements of *Esther*, the words were said to be written by Pope, who never contradicted the assertion. In the *Biog. Dram.* they are attributed to Humphreys, (See p. 18, and 194, *ante.*) If Pope really wrote the original work, the additions at this time may probably have caused it to be ascribed wholly to Humphreys.

better suited, as he himself used to declare, to the circumstances of a man advancing in years, than the adaptation of music to such trivial poetry as the musical drama generally consists of : the expense also of getting up an oratorio was trifling, compared with that of an opera, especially in Lent, when all persons were then expected to wear black. Instead of airs that required the delicacy of Cuzzoni, or the volubility of Faustina, he hoped to please by songs more within the comprehension of less fastidious hearers than the frequenters of the opera ; and to attract the real lovers and judges of music, by those original beauties which he was able to display in the composition of fugue and chorus. We, therefore, now find Handel devoting himself to sacred music ; and, from 1740, when he totally quitted the opera stage, to 1751, he produced fifteen original oratorios, besides adapting English words to *Il trionfo del Tempo*. Of these the *Messiah*, *Samson*, and *Judas Maccabeus*, were sure to fill the house whenever they were performed, but his success at first does not appear to have remunerated him for his operatic vexations and losses ; so that, after suffering under a severe illness, brought on by their joint effects, he went to Ireland to try whether his oratorios would be out of the reach of prejudice and enmity in that kingdom. The *Messiah*, according to Sir J. Hawkins, was first performed at Covent Garden in 1741, and, as “ it consisted chiefly of chorus, and the airs contained in it were greatly inferior to most in his operas and former oratorios, it was but coldly received.” This generally accredited statement has been already adverted to in the preceding introductory notices, (page 21,) accompanied with a reference to the conclusion of Burney’s *History*, where he gives strong reasons for doubting its correctness altogether, and for supposing that the *Messiah* was actually performed for the first time at Dublin on the 12th of April, 1742, under the title of a *new, grand, sacred, Oratorio*, when the approbation of the public was expressed in the warmest terms.* Be this, however, as it may, on Handel’s

* Dr. Quin, who was acquainted with Handel in Dublin, assured Dr. Burney in 1788, that he was thoroughly convinced that the *Messiah* was performed in that city for the first time ; which certainly appears to be confirmed by the non-discovery of any mention of its performance in London, in the newspapers of 1741, where all Handel’s other works are chronologically recorded, and by the non-recollection

return to London, *Samson* was performed, in the Lent of 1743, with the greatest success, and disseminated in single songs throughout the kingdom; and after it, the *Messiah* was received, to the honour of the public at large, and the confusion of cabal and faction, (which, at any rate, had driven him to Ireland,) with universal admiration and applause. From this time, with some little opposition from a few of his powerful and implacable enemies, Handel continued his oratorios until within a week of his death; but although the *Messiah* increased in reputation every year, several of his other performances did not produce sufficient to defray their expenses; and, in 1745, he was obliged to stop payment. During all this time, however, he was steadily patronised by King George II., who constantly attended his oratorios, even when they were abandoned by his court.*

Handel, it is well known, became blind about the year 1751, but he continued to perform on the organ with unabated vigour, and also to compose. (See page 182.) The last oratorio at which he attended and performed, was on the 6th of April, and he expired a little before midnight, on Good Friday, the 13th, 1759, in the 76th year of his age. He was buried on the 20th in Westminster Abbey, where the place

of any such performance by persons who remembered the previous oratorios, of whom Dr. Burney made inquiry. The Doctor also himself, besides having conversed with Handel in 1741, performed in his band in 1745, and would probably have heard of any previous failure of this celebrated oratorio, which was then rising into high esteem, if such failure had indeed taken place.

* The patronage that was bestowed by his late Majesty, also, upon Handel's music, is too well known to require to be dwelt upon in this place. Of his sensibility to its effects, Mr. Carter, the antiquary, used to relate the following anecdote:—During the height of the American war, the King one night attended the oratorios at Drury-lane, when *Alexander's Feast* was performed; and while the song "*The King seized a flambeau*" was being sung, his Majesty rolled up his book of the words into a truncheon, and starting up, and flourishing it over his head, exclaimed with a loud voice, "Bravo, bravo, encore, encore."—Until his last illness, it was his Majesty's practice to have oratorios performed at Windsor *entire*. Of this expiring custom, the two latest instances, except in the case of the *Messiah*, seem to have been those of *Judas Maccabeus*, at Derby in 1822, and the *Mount of Olives*, at Liverpool in 1823, the performance of which in this manner reflects great honour on the taste and judgment of the directors of those festivals.

of his interment is marked by a monument, executed by Roubiliac, representing him at full length with a scroll in his hand,* inscribed with the words "*I know that my Redeemer liveth,*" and the subject of the melody to which they are so admirably set. Having enjoyed three pensions of £200. each, and the performance of his oratorios producing about £2000. a year, during the latter portions of his life, Handel, after all his losses, died worth about £20,000. But there is no need of entering into the life and character of this great man in this place, further than as it is connected with the history of the oratorio. His annual performance of the *Messiah*, for the benefit of the Foundling Hospital, his gift of the fair copy of the score of it to that charity,† and the subsequent performances under Smith and Stanley, have been related in the preceding introductory sketch, to which we must also refer the reader for such account as we have been able to collect of the progressive introduction of oratorios into the provinces.

It is natural to suppose that Handel's example and success would induce others to try their fortune in the same line of composition. Very scanty, however, are the notices that have been preserved respecting these attempts, scarcely any of which, except those of Dr. Arnold, appear to have met with much approbation. Handel did indeed "bestride the musical world like a Colossus," and where his productions of a secondary rank failed to attract, there could not be much room for those of other composers. Dr. Burney has given a list of oratorios, (*History*, vol. iv., p. 666,) in which some of the erroneous dates affixed to several of those of Handel in his *Account of the Commemoration*, are corrected; and there is another list appended to Mr. S. Jones's edition of

* Sir J. Hawkins pronounces this statue to be the most perfect resemblance of Handel, in which the true lineaments of his face are apparent. The late Mr. Bartleman was in possession of the original *terracotta* model of the head.

† This act of bounty was so ill understood by some of the Governors, that, imagining they had an exclusive right to the performance of the oratorio, they formed the singular resolution of applying to Parliament to legalize their claim. But, first of all, it was deemed necessary to obtain Handel's concurrence, and accordingly a deputation waited upon him with their strange, though well-meant, requisition. But the musician, bursting into a rage, exclaimed, "For vat sal de Foundlings put mein oratorio in de Parlement? Te teuffel! mein music sal not go to de Parlement!"

the *Biographia Dramatica*, from both of which, and from other sources, the sub-joined catalogue has been compiled, omitting those only which, though published, do not appear to have been set to music.* In 1770, Bach undertook oratorios at the

* List of Oratorios composed by Handel, in the order of their performance.

Esther, (at Cannons, 1720)	1732	Belshazzar.....	—
Acis and Galatea, (at Cannons, 1721)	—	Occasional Oratorio	1746
Deborah	1733	Judas Maccabeus	—
Athalia, (at Oxford)	—	Joshua	1748
Alexander's Feast ..	1736	Solomon	—
St. Cecilia's Ode.....	—	Alexander Balus	—
Israel in Egypt, (April, 1739?)	1738	Theodora	1749
L' Allegro ed il Pensieroso	1739	Jephtha.....	1751
Saul, (January, 1739?)	1740	Triumph of Time & Truth, (at Rome, 1709) ..	1757
Messiah, (at Dublin, 1742?)	1741	Pasticcios from Handel.	
Samson	1743	Nabal, by Smith	1764
Semele	1744	Israel in Babylon, by Toms	1765
Susannah.....	—	Cure of Saul, by Dr. Brown	1766
Joseph.....	—	Omnipotence, by Arnold and Toms	n. d.
Hercules	1745	Redemption, by Arnold	1786

List of Oratorios which have been set to music by various composers in England. Those marked with an * asterisk are not mentioned by Burney.

Song of Deborah.....	Dr. Greene ...	1732	Abimelech	Ditto	1768
Judith	W. De Fesch	1733	*Death of Abel	Anonymous ...	—
*David	N. Porpora ...	1734	The Resurrection	Dr. Arnold ...	1769
Jephtha	Dr. Greene ...	1737	*The Passion	Anonymous ...	1770
David's Lamentation ...	J. C. Smith ...	1740	*Goliath	Ditto	1773
Force of Truth	Dr. Greene ...	1744	Prodigal Son	Dr. Arnold ...	—
*Joseph	W. De Fesch	1745	*Fall of Egypt	Anonymous ...	1774
Alfred (performed 1761) ..	Dr. Arne	1746	*The Ascension	J. Hook	1776
*Abel	Ditto	1755	Ruth	F. Giardini ...	1778
*Jephtha	J. Stanley	1757	*Fall of Egypt	Dr. Wainwright	1780
Zimri	Ditto	1760	*Elisha	Dr. Arnold.....	1801
Paradise Lost	J. C. Smith ...	—	*The Intercession	M. P. King....	1812?
Rebecca	Ditto	1761	*Palestine	Dr. Crotch.....	1812
Judith	Dr. Arne	1764	*Elijah, and the Priests } of Baal	G. Perry	1818
Hannah	Dr. Worgan ...	—	*The Prophecy	J. A. Wade, Esq.	1824
*Manasseh.	Ditto	1766			
Cure of Saul, (new set) ..	Dr. Arnold.....	1767			

King's theatre, with Italian singers, and produced his own *Joas*, and Jomelli's *Pasione*; but, although honoured by the attendance of their Majesties, they failed of success. Before this period, the prices of admission to an oratorio were the same as to an opera,* but Dr. Arnold, probably on account of this opposition, reduced them at the English theatres, and thus rendered the performances now so called, the cheapest musical entertainment to which the public in the metropolis enjoy access: on the manner in which they have been conducted, and the various success they have experienced since this time, under Dr. Arnold, and Messrs. Linley, Ashleys, &c., down to Sir George Smart, Messrs. Bishop, and Bochsa, it is not needful to enlarge; but, having thus endeavoured to combine in one view the principal facts relative to the invention of oratorios, and their introduction and progress amongst us,† we pass on to the consider-

Besides these, Mattheson mentions *Judith*, an oratorio by Handel, performed at Hamburgh, in 1732, of which nothing more is known; and in the *Biographia Dramatica*, *Gideon*, written by Dr. Morell, and set by Handel, is said to have been performed at Covent-Garden, (no date); Smith also composed three others, *Jehoshaphat*, *Judith*, and *Redemption*, which were never performed; Giordani composed one entitled *Isaac*; and Dr. Callcott is said to have written another called *Elijah*, in 1789. Lastly, an oratorio called *Solomon's temple*, by R. Broadway, appears to have been performed in Dublin, (no date).—The principal foreign oratorios which have been performed in England, have been Haydn's *Creation*, 1800, and *Seasons*, 1813?, Beethoven's *Mount of Olives*, 1813?, Bochsa's *Deluge*, 1822, Rossini's *Moses in Egypt*, 1822, and his *Cyrus in Babylon*, 1823, Schneider's *Day of Judgment*, 1824, and the Abbè Stadler's *Jerusalem delivered*, also in 1824.

* At the first performance of *Deborah*, in 1733, an attempt was made to fix the terms of admission at one guinea, for the pit and boxes, and half-a-guinea for the gallery. These enormous prices, however, do not appear to have been submitted to by the public a second time, and we do not find so great a sum as a guinea ever charged again until the Commemoration in 1784.

† Our French neighbours do not appear, so far as we can learn, to have ever produced an oratorio, properly so called, previous to the revolution. Their *Concerts Spirituels* commenced in 1725, under Philidor, and ceased in 1793, when they were consolidated with the *Conservatoire*; where we remember to have heard portions of an oratorio, entitled *Jericho*, bearing the name of Mozart, among which the cantata "*Ch'io mi scordi*," was introduced with other words. In 1770, Dr. Burney says that they had "never yet had either a serious Italian opera, or a regular oratorio of any sort performed in their country." (*French*

ation of the performance, at the Yorkshire Festival, of the most celebrated of all the productions of that description, in which the united elegance and grandeur of the design are surpassed only by the awful sublimity of the subject. It does, indeed, appear to be an almost hopeless attempt to offer any observations that can be deemed worthy of attention, upon a composition, of which all musicians have studied, and hearers of every denomination have witnessed, the wonderful effects; nevertheless, as some notice of it must necessarily be submitted to the reader, we address ourselves to the task, relying on his candour to accept the following remarks, in which those of Dr. Burney are included, with the exception of such passages as are applicable solely to the Commemoration of Handel, from the account of which they are extracted.

SECOND MORNING, WEDNESDAY, SEPTEMBER 24.

A considerable number of persons, eager to gain an early admission to the Minster this morning, began to assemble by a little after eight o'clock; and previously to ten o'clock, the crowd became very dense about the doors, whilst the whole area of the Minster-yard presented an animated spectacle of well-dressed groups, moving to and fro. On the doors being opened, a great rush took place, but, happily, without injury arising to any individual. The centre and the gallery—the number of seats in which had been correctly estimated,—were soon completely filled; all the tickets that had been prepared for them being sold some time previous to the hour of opening, so that in several instances, *three Guineas* were paid for a ticket, and, we believe, a greater sum than that was offered by persons arriving from a distance, on purpose to witness the

tour, p. 23.) Steibelt first made them acquainted with Haydn's *Creation*, which produced a great change in the public taste.—At Milan, oratorios are performed with a double choir, and two organs, one on each side of the church.—In Germany, among numerous modern productions of this class, the best of Handel's oratorios, as the *Messiah*, *Samson*, *Judas*, *Alexander's Feast*, &c., are at this day performed entire, and, in the North especially, are received with great approbation.—Perhaps the finest poems that were ever composed expressly for oratorios, are those of Metastasio, which follow the severe laws of the drama, seven of which were written for the Imperial chapel, and one for Cardinal Ottoboni. (See Burney's *Life of Metastasio*, vol. iii., p. 332.)

performance of the *Messiah*. During the forenoon, applications for admission,—especially to the centre, in the passages of which there certainly was considerable standing room,—continued to be made with great urgency ; with these, however, the Committee did not feel it possible for them to comply, consistently with the preservation of good faith towards the occupiers of the side aisles, whose view, necessarily imperfect, would have been wholly intercepted by the standers. Under these circumstances, the permission of the Dean having been obtained, the applicants were informed, that the only place to which they could be admitted, was the choir, where indeed the sound was ascertained to be fully as effective as in the nave, but where they could not enjoy the least portion of the spectacle ; and of this very partial accommodation about eighty persons availed themselves, paying the price of centre tickets, rather than suffer a total exclusion. But, after the purchasers of tickets for the aisles had been all admitted, it was discovered, that there was room therein for nearly three hundred persons above what had been estimated ; more than which number had been unable to procure admission, as was confirmed by the sale of two hundred and sixty additional tickets on the third morning, when the demand was scarcely so great as on this day. These eighty persons were therefore passed into the aisles, making the total number present this morning about *four thousand six hundred and eighty-five*.*

As on the preceding day, the performance commenced precisely at noon, with the overture to the *Messiah*. We have already, in speaking of the general arrangements for the Festival, at page 152 *ante*, felt it necessary to advert with regret to the circumstances of the opening recitative and song being executed by a treble voice. They were written for the manly declamation of a tenor, and, so long as a good one is to be procured,—and few will deny that a finer specimen of vocal perfection can be found

* The tide of Handel's popularity has been pronounced by some, whose wish was probably father to the thought, to be fast ebbing away, and it is certainly true, that fashion may for a while neglect those works which time itself can never obliterate. But this subject has been already touched upon. (See p. 46 and 57 *ante*,) and to the opinions there quoted, we may safely presume to add those of the immense assemblage of persons, who were attracted by this morning's performance of the *Messiah*.

than Mr. Vaughan's performance of these very pieces—they ought not to be transferred to a treble. But the change of key which took place, is still more to be deprecated than the change of voice. By transposition, though it may in some degree counteract the mischievous consequences to the vocalist, arising from the modern elevation of the pitch, the peculiar character of the key in which a piece is composed must be wholly lost; and the order and succession of the keys established by the composer, being thus broken in upon, the contrast intended to be produced thereby, which is of no small importance to the effect of an entire oratorio, though not so essential in a selection, is likewise destroyed. Besides these considerations, there was the less occasion for a transposition at this time, since the organ was exactly one third of a whole tone below the usual concert pitch. Whilst, however, we consider this change and transposition to have been the greatest blemish in musical propriety that attached to the whole festival, we must not forget to record a circumstance to which they gave rise, highly honourable to the talents of the instrumental band; respecting the competency and efficiency of which, as being *chiefly* composed of *provincial performers*, (the choruses were *entirely* so,) some not very liberal, and as the event has shewn, not very well founded, insinuations were currently circulated. It being not only desirable, but almost absolutely necessary, that the overture should be transposed similarly to the recitative, the conductor, a short time previous to the hour of commencement, having been assured that he might safely hazard so bold an experiment with the band, gave directions that it should be played in the key of D.; which was accordingly done, without any alteration of the notes in the copies before them, and with such accuracy and precision, that the nicest critic could not have imagined otherwise than that the music had been properly prepared for the occasion. Although the recitative and air were not now transposed for the first time, having, we believed experienced that fate at Bath and Bristol, yet probably this is the only instance in which the overture was so adapted to the necessity of the case.

MESSIAH.—PART I.*

OVERTURE.

RECITATIVE.—Accompanied.—MADAME CATALANI.

Comfort ye, comfort ye my people, saith your God ; speak ye comfortably to Jerusalem ; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.—[Isaiah xl. 1, 2.]

* “The ingenious, but needy author” who compiled the words of the *Messiah*, is spoken of in the *Gentleman's Magazine*, 1819, part i., p. 550, as having received *one guinea* for his trouble ; and the anecdote related by Dr. Burney, on the authority of Mr. Brown, master of the King's band, of Handel's frequently retiring from his guests under the pretext of “having de taught,” when, in fact, he was only indulging in a private glass of choice Burgundy, is also there given, with some slight variations. Dr. Morell is probably the person alluded to ; but the venerable Sylvanus Urban, seems not to have remembered, that in the third volume of Nichols's *Literary Anecdotes*, page 121, there is a very full and curious account of the worthy but singular person, by whom this admirable selection of Scripture texts appears to have been really made. This gentleman was Charles Jennens, Esq., of Gopsal, in Leicestershire ; whose memory, though treated with bitter severity by George Steevens,—whose editorial pride he had offended by writing notes on Shakspeare,—deserves to be revered as that of a man of taste, learning, piety, and benevolence, as is amply proved by his munificent life, and the bequests contained in his will. Mr. J. was a nonjuror, and kept open house for persons of similar sentiments, especially if in distress, and indeed for all persons of talent. Handel was one of his frequent guests, consulted him for advice, and, to the time of his death, lived with him in the strictest intimacy. Dr. Nickolls, Dean of Middleham, observes, in a letter to Mr. Nichols, “there is a probability, I think almost an immediate proof, that Handel's oratorios took their rise in Leicestershire. I have heard that the idea of the oratorios was Mr. Jennens's, and Dr. Bentley (nephew of the great Bentley,) furnished the words.” The worthy Dean then goes on to say, that this sacred music has spread diffusely the knowledge of the finest and most interesting parts of Scripture, where they might not otherwise have been known ; and instances Handel's oratorios being favourite music at the Philippine Islands. Mr. Jennens died Nov. 20, 1773, aged 75, leaving behind him a noble library and collection of pictures. With much real worth, he certainly appears also to have been a man of strong foibles ; vain, and inordinately fond of pomp and splendour. Steevens says, that when he went from his house in Ormond-Street, to visit his printer, the celebrated Mr. Bowyer, in Red Lion passage, he traversed the streets in a carriage with four horses, and as many servants, whilst in his progress up the court, a footman preceded him to kick oyster-shells and other impediments out of his way. And to this eccentric gentleman we are indebted for the selection of the words of the *Messiah*. But although he was doubtless a great encourager of Handel's oratorios, it

The voice of him that crieth in the wilderness, prepare ye the way of the Lord; make straight in the desert a highway for our God.—[*Isa.* xl. 3.]

SONG.

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.—[*Isa.* xl. 4.]

CHORUS.

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.—[*Isa.* xl. 5.]

Upon this opening scene, Dr. Burney remarks as follows: "The overture to the *Messiah*, though grave and solemn, always seemed to me more dry and uninteresting in the performance than the rest of Handel's overtures; but the force, energy, and dignity, given to every trait of melody, as well as mass of harmony, by this wonderful band, produced effects in it, which elude all description."

"Handel's overtures are generally analogous to the opening of the first scene of the drama to which they belong, and may be called real prefaces or preliminary discourses to a book. In order therefore to suppress every idea of levity in so sacred a performance as the *Messiah*, he very judiciously finished the overture without an air. And the short symphony to the accompanied recitative, or *Aria parlante*, 'Comfort ye my people,' seems to such as are not acquainted with the oratorio, a preparation for the light minuet, gavot, or jig, with which such overtures are usually terminated; but how exquisitely are judicious ears disappointed! Indeed, I am acquainted with no movement of the same cast, to the words of any language, which is more grateful and soothing than this. There is not a note, either in the principal melody or accompaniment, that is become vulgar, common, or unmeaning."

It would be no easy task to reconcile the various opinions which have been expressed, respecting the execution and effect of this impressive scene at this time. Having, however, been influenced in the preceding remarks, by a paramount regard to the interests of music itself, as of infinitely more importance than those of any in-

does not seem probable that their origin can be attributed to his patronage, since he was only 22 years of age when *Esther* was composed for the Duke of Chandos; whom he appears to have greatly resembled in his love of shew and magnificence.

dividual, we must confess ourselves to be of the number of those who think, setting aside for the moment all other considerations, that Madame Catalani did, highly to the honour of her taste and judgment, adhere with considerable closeness to the legitimate and traditional style, in which Handel's music ought ever to be performed. The words of the recitative were delivered with great dignity and force of effect, especially the passage, "*saith your God,*" which was finely and energetically marked; and if any thing could reconcile us to the employment of a treble voice in this scene, it would certainly be the majestic deportment of Madame C., not one of whose least merits it is, that she always appears to feel the solemnity of the sacred words to which she gives utterance.

The divisions in the air "*Every valley,*" are admirably suited to the character of the words, and set them off to great advantage; but in the chorus, Handel has not been so happy in his attention to accent and syllabic quantity. Dr. Burney supposes, that, as he was often obliged to apply words to music, of which some examples have been already mentioned, he may probably have done so in the present instance, wherein frequently only one note is allotted to the word "*glory.*" *

* The following remarks are so apposite, and present so clear a view of the reasons why transpositions are destructive of musical effect, that we cannot refrain from strengthening what has been advanced by presenting them to the reader. "Handel has chosen for the opening recitative of the *Messiah*, the key of E. with four sharps. Brilliancy has been esteemed the peculiar characteristic of this scale, which arises from the tendency of all the intervals to elevation rather than depression.—The third and seventh are in tuning made perfect, or sharper than perfect. Our great master then, to express not only the sedate satisfaction which is implied in the words '*Comfort ye,*' (and which, by the way, is done first by the smooth descent of close intervals, and afterwards by continuity, thereby signifying the soft sinking of the soul into tranquillity,) but the first call to the holy fervour and religious joy, which are the immediate effects, has chosen a key which carries brilliancy beyond that which attends the one nearest approaching to truth, the key of C. The immediate introduction of an accidental A. sharp, by which the key is changed to B. with five sharps, pushes this tendency still further, and toward the latter part of the recitative, a B. sharp extends the same notion, which is progressive excitation. On the contrary, the taking off the D. sharp upon the passage '*Speak ye comfortably to Jerusalem,*' besides the peculiar quality of the close interval itself, restores the tranquillizing effect of a key less stimulant."—*Quarterly Musical Magazine*, vol. iii., p. 165.

RECITATIVE.—Accompanied.—MR. BELLAMY.

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come.—[*Haggai* ii. 6. 7.]

The Lord, whom ye seek, shall suddenly come to his temple; even the messenger of the covenant, whom ye delight in: behold! he shall come, saith the Lord of hosts.—[*Malachi* iii. 1.]

AIR.

But who may abide the day of his coming? And who shall stand when he appeareth?

For he is like a refiner's fire.—[*Mal.* iii. 2.]

CHORUS.

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.—[*Mal.* iii. 3.]

“The air, ‘*But who may abide the day of his coming,*’ is in a Sicilian pastoral style, of which Handel was very fond, and in which he was almost always successful. And the chorus: ‘*And he shall purify the sons of Levi,*’ is of a peculiar cast: each species of voice delivering the primitive subject, unaccompanied by the rest, till the counter-subject, in ligature, or binding notes, is introduced, which adds to the effect of the whole, when the instruments come in, and all the voices, quitting the mazes of fugue, unite in simple counterpoint.” (*Burney.*)—It may be added, that the character of the above air is of a very mixed cast, one portion of it only being written in the pastoral style, with great chasteness and eloquence of expression; the other portion consisting of divisions and passages of rapid articulation, which form a forcible and effective contrast.

RECITATIVE.—MR. BUGGINE.

Behold! a Virgin shall conceive and bear a son, and shall call his name EMMANUEL, God with us.—[*Isa.* vii. 14.]

AIR and CHORUS.

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God.—[*Isa.* xl. 9.]

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.—[*Isa.* lx. 1.]

In this air and chorus were introduced the additional accompaniments of Mozart, which happily were not found to be too powerful for the delicate tones of a counter-tenor voice, as there was previously some reason to fear might have proved to be the case in so immense a building. Upon the skilfulness and knowledge of instrumental effect with which these additions to Handel have been made, there can be no question; but with regard to their appropriateness, great diversity of opinion has prevailed; on

which we shall only observe, that the instrumentalists are in general ranged in favour of them, and the vocalists against them, as might naturally be expected. Those who have not access to the German score of the *Messiah*, as thus enlarged, may find a few extracts from it in the *Rudiments*, &c., of Mr. Shield, who remarks on the flute and bassoon parts to the passage "*Get thee up*," &c., in the present song, that these "ingenious imitations are more calculated to please instrumental than vocal performers," whilst of the introduction of them in the passage "*Lift up thy voice, be not afraid*," he seems not to approve, saying, that "it is evident that the judicious composer (Handel) meant the voice and not the instruments to express this comforting and animating climax;" nevertheless, we cannot but think, that if the wind-instruments of Handel's time had received their present improvements, he would not have failed to avail himself of such expressive aids in many of those pieces where Mozart has now made use of them; and in this song, in particular, there appears to us to be something peculiarly elevating and inspiring in the accompaniments which are added to it. In consequence of the recent appearance of *Judas Maccabeus*, *Alexander's Feast*, *Athalia*, &c., at Leipsig, with similar accompaniments, professedly by Mozart, of the existence of which no intimation was given when the *Messiah* was first published, doubts have begun to be entertained with regard to the genuineness of the whole. It appears, however, from a communication to the *Harmonicon* for March, 1824, that—notwithstanding the immense quantity of music that proceeded from the pen of Mozart during his short life, which has afforded an argument against his having found any leisure for adding to other men's works—there are many of his compositions, though chiefly in an unfinished state, which have not yet been given to the public. Still, no satisfactory account has ever been published of his motives in making these additions, or of the circumstances, or the time when they were executed.

RECITATIVE—Accompanied.—MR. ISHERWOOD.

For, behold! darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.—[Isa. lx. 2.]

AIR.

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.—[Isa. ix. 2.]

"There is a very curious expression of the words attempted in the air, '*The people that walked in darkness have seen a great light*,' where the chromatic and indeterminate modulation seems to delineate the uncertain footsteps of persons exploring their way in obscurity. Whether this imitation is obvious, or possible to be made so, I know not; but there is merit in the attempt, when it involves no absurdity." (*Burney*.) Of Mozart's additions to this song, which have always appeared to us rather to overwhelm the voice, it may be mentioned, although they were not now performed, that Mr. Shield has given fourteen bars as a specimen, observing that the "censurers and applauders of the accompaniment, are equally numerous and violent," but that "it affords an excellent exhibition of fashionable chords."

CHORUS.

For unto us a Child is born, unto us a Son is given, and the government shall be upon his shoulder; and his name shall be called Wonderful! Counsellor! the Mighty God! the Everlasting Father! the Prince of Peace!

[*Isa. ix. 6.*]

PASTORAL SYMPHONY.

"During the performance of this oratorio," says Dr. Burney, "I made three several pencil-marks, expressive of the degrees of comparative good with which my ears were affected, by particular movements; and I found the sign of superlative excellence stamped on the chorus, '*For unto us a child is born*,' which has so much merit of various kinds, that I know not where to begin to praise it. The subjects of fugue are so agreeable; the violin accompaniments of such a peculiar character; and the clearness and facility which reign through the whole so uncommon, that each of them deserves to be particularly remarked; but at every introduction of the words '*Wonderful! Counsellor! the mighty God! the everlasting Father! the Prince of Peace!*' which he so long and so judiciously postponed, the idea and effect are so truly sublime, that, assisted by the grandeur and energy of this band, I never felt the power of choral music and full harmony, in enforcing the expression of words, so strongly before. There is poetry of the highest class in the music, as well as the words of this chorus." It is, in truth, a most glorious subject, full of exulting joy, musically no less than morally considered; and if we were required to select any single piece as the most perfect, grand, and impressive, from among all those that were performed at the

Yorkshire Festival, we should certainly name this chorus, which has been, in our opinion, justly characterised as "the sublimest burst of all the mighty master's compositions."

"The pastoral symphony which followed this *high-sounding* chorus, played without wind-instruments, by violins only, in the most subdued manner, was balmy and delicious! The pianos or whispers of such multiplied sounds, produced a sweetness of so new and exquisite a kind, that the musical *technica* furnishes no terms adequate to their effects." (*Burney*.)—This description of Dr. Burney's is perfectly applicable to the present occasion, when this soothing symphony was performed, with very great expression, by the stringed instruments only; its character is, indeed, completely changed by Mozart's additional parts for ten wind-instruments, including a *flauto piccolo*. It is a curious fact, that in the original composition of it, Handel himself appears to have been indebted, for his subject at least, to older writers. In a collection of tunes, called *The Dancing Master*, published in 1665, is a dance entitled *Parthenia*, which is given by Dr. Crotch in his *Specimens*, No. 237, under the name of an *Italian air*, and in which the subject of the pastoral symphony is to be found almost note for note; so that it is next to impossible but Handel must have heard it. Probably the pastoral air lately arranged by Paer, for five voices, which he heard at Rome, where it has been sung in the streets for ages, at the festival of the nativity, is only a different version of the same original tune; as it also bears a very considerable resemblance to the present symphony, and Handel, it will be remembered, was at Rome in 1709.

RECITATIVE.—MRS. SALMON.

There were shepherds abiding in the field, keeping watch over their flock by night.—[*Luke* ii. 8.]

RECITATIVE.—Accompanied.

And, lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.—[*Luke* ii. 9.]

RECITATIVE.

And the angel said unto them, Fear not, for behold! I bring you good tidings of great joy, which shall be to all people; for unto you is born this day, in the city of David, a Saviour, which is Christ the Lord;—[*Luke* ii. 10, 11.]

RECITATIVE.—Accompanied.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,—[*Luke* ii. 13.]

CHORUS.

Glory to God in the highest! and peace on earth, good will towards men!—[Luke ii. 14.]

“These recitatives, as delivered by the sweet voice and articulate pronunciation of Madame Mara, had an effect far beyond what might be expected from such few and simple notes, without air, or measure: they were literally made ‘*melting sounds*,’ to every hearer of sensibility present. And the magnificent chorus, ‘*Glory to God in the highest*,’ in which the *pianos* and *fortes* were admirably marked and observed, never had so great an effect before, in any performance within my knowledge. There is more *claire obscure* in this short chorus, than perhaps had ever been attempted at the time it was composed. The answers to the fugue succeeding each other so clearly and closely at the words ‘*good will towards men*,’ must always please artists, who know the ingenuity and merit of such contrivances; but the general effects of this chorus want nothing in the ignorant, but attention and feeling, to afford them unaccountable delight.” (*Burney*.)—Mrs. Salmon’s performance of the above recitatives, was distinguished by great propriety and correctness of feeling, and afforded high and unmixed gratification. Upon their design and internal construction, there are some judicious remarks in the essay on the *Philosophy of Musical composition*, from which a quotation has already been made relative to the opening of the *Messiah*, which will be found in the subjoined note, and which further illustrate what has been said on the subject of the character of the respective keys.*

* “When Handel selected the key of C. as the foundation of this series of recitatives, he perhaps contemplated the modulation; or, if he did not, after he had made his recitatives, he would probably be directed in his final decision as to the keys, by their adaptation to the sentiment. Thus, then, we find the mere narrative ‘*There were Shepherds, &c.*’ in the open key of C., but in the next ‘*And, lo! the angel of the Lord came upon them*,’ which is a circumstance of terror, the key is changed to F.; and to signify depression more strongly, an E. flat with the chord of 4-2, in other words the discord of the seventh, is used till the words, ‘*The glory of the Lord shone round about them*,’ while they add to the sublimity, diminish in a degree the terrific sensation. This superior dread is succeeded by the consequence, ‘*And they were sore afraid*,’ when the recitative closes, with the addition of another flat, in B. flat. The transition consummates the idea we entertain. The words of the next strain are ‘*And the angel said unto*

SONG.—MRS. SALMON.

Rejoice greatly, O daughter of Zion! shout, O daughter of Jerusalem! behold! thy king cometh unto thee. He is the righteous Saviour, and he shall speak peace unto the heathen.—[Zech. ix., 9, 10.]—*Da Capo.*

"This brilliant and difficult air afforded Madame Mara,* an opportunity of displaying some of her wonderful powers of execution, and shewed her in a very different light from any thing she had hitherto sung at the Commemoration; but so firm, sweet, and judicious, was her performance of every kind, and so delightful to the audience, that she never breathed a sound without effect." (*Burney.*)—There are not very many now remaining, who are able, from personal experience, to draw any comparison between the great vocalist just named, and her successor on this occasion; and indeed it may be doubted, whether they who have heard both are quite so competent to give a perfectly correct and impartial opinion on their respective merits, as at first sight might appear. So widely do the impressions made upon the mind in the spring-tide of youth, differ from those which are imbibed at a more advanced period of life, when the judgment is matured; and almost so invariably do persons who have passed the middle age agree in pronouncing, that nothing which *is*, can be compared with that which *was* when they were young, that their estimate of the talents of any two similarly gifted individuals, not being contemporaries, may be anticipated with such a tolerable degree of certainty, as casts a doubt upon its critical accuracy. Suffice it,

'*them, fear not,*' &c. This passage of glory begins with the chord of A. with sharps, and accidentals are introduced at every following bar, till the whole closes in F. sharp key. This succession of increasing intervals is however clearly applicable only to circumstances of the greatest excitation, since the concluding recitative, and the following chorus, which express the exultation of '*The multitude of the heavenly host praising God, and saying, Glory to God,*' descends to the more agreeable, though still bright, key of D."

* The mention of Madame Mara in this place affords an opportunity of stating, from the personal communication of a highly accomplished foreign amateur, who was present at the Yorkshire Festival, with whose relatives Madame M. is now residing at Revel; that a full account of the performances was transmitted to her, and that her letters express the liveliest interest in the success, both professional and pecuniary, of this second festival held in the magnificent structure, in which, on the former occasion, she had herself been the principal attraction. We further learn, that she was resident in London, for some time previous to 1819.—(See p. 60, *ante.*)

therefore, to state the acknowledged fact, that Mrs. Salmon stands as distinguished for the execution of this song among the vocalists of the present day, as Mara did among those of the last generation; and that, apparently conscious of the high expectations entertained of her this morning, when she was listened to with an almost breathless attention, she put forth all her strength, and repaid her hearers by exertions that produced a general sensation of deep and heartfelt delight.

The key of B. flat in which this air is written, being generally accounted as "the least interesting of any, without sufficient fire to render it majestic, and too dull for song," Handel's judgment in the choice of it has been often impugned. It is, however, a mistake to consider this song as one of mere agility or execution, since it evidently, we think, partakes largely of a declamatory, and, therefore, higher cast of character; and if we do not greatly deceive ourselves, Mrs. Salmon's performance of it, as to the time, which her exquisite facility naturally tends to accelerate, would be sensibly improved, if she were to take it in almost the slightest perceptible degree slower than she is in the habit of doing. This opinion, which we have long entertained, has been strengthened by the view given of the design of the composer in the subjoined remarks, taken from the article already quoted in the two preceding notes.*

* "It appears, at first inspection, difficult to decide, why Handel should have chosen the key of B. flat for his air, '*Rejoice greatly*,' which, in its incipient and closing passages seems to be purely a song of exultation. But we must take the expression of the whole, in order to understand that the design of the composer is to avail himself of the impression by such whole rather than by parts. If, then, we consider the entire nature of the sentiment of this song, we shall find it to be the joy of religious peace, which is rather marked by a sublime consciousness, than a strong and tumultuous exclamation, although the word '*shout*,' would seem to militate against my interpretation. This song is indeed of a completely mixed character, and we accordingly find the modulation extending to the key of A. with three sharps; and what is more singular, in one of the divisions upon the word '*rejoice*,' the introduction of an A. flat conveys us for a moment into E. flat. I should, therefore, be disposed to instance this song, as a proof of the consummate art with which Handel knew how to commingle the finest incentives to emotion, and thus to dash the cup of joy with that delicious and momentary infusion of sadness, that renders both more poignant, and which, in truth, are the ingredients the mind may be said to taste, when mortal thoughts begin to fade away before the contemplation of eternity."

RECITATIVE.—MISS D. TRAVIS.

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.—[Isa. xxxv. 5, 6.]

AIR.—MISS D. TRAVIS.

He shall feed his flock like a shepherd; and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young.—[Isa. xl. 11.]

SECOND PART.—MISS STEPHENS.

Come unto him, all ye that labour, and are heavy laden, and he will give you rest.—[Matt. xi. 28.]

Take his yoke upon you, and learn of him, for he is meek and lowly in heart, and ye shall find rest unto your souls.—[Matt. xi. 29.]

CHORUS.

His yoke is easy, and his burden is light.—[Matt. xi. 30.]

“ ‘*He shall feed his flock,*’ is an air in Handel’s best *Siciliana* style, and has ever been in great favour with performers and hearers: Guadagni, after Mrs. Cibber, established its reputation. It is similar in movement to the lulling pastoral at the end of Corelli’s eighth concerto, *Fatto per la notte di natale*, and had a pleasing effect from the performance of Signor Bartolini, and Miss Cantelo.” (*Burney.*)—The rather singular custom of dividing this air between two equal voices, appears, from the above passage, to have been adopted at the Commemoration; and no doubt it originated in a desire to relieve the length and sameness, which, it must be allowed, are characteristic of this otherwise beautiful composition, so replete with sentiments of parental tenderness and love; and which it is only due to Miss Travis, and Miss Stephens, to say, was most charmingly executed by them. The chorus which concludes the first part of the oratorio, is not noticed by Dr. Burney; it was performed with animation, but probably one reason why it does not make any very great impression in this place, is to be found in the circumstance of its being written in the same key of B. flat, in which the two preceding songs are composed, and with which, inferior as it is in character and expression, the ear has been already fully satiated.

PART II.

CHORUS.

Behold the Lamb of God! that taketh away the sin of the world.—[John i. 29.]

SONG.—MR. W. KNYVETT.

He was despised and rejected of men: a man of sorrows; and acquainted with grief.—[Isa. liii. 3.]

[He gave his back to the smiters, and his cheeks to them that plucked off the hair; he hid not his face from shame and spitting.]—[Isa. l. 6.]

"The second part of this divine oratorio abounds in so many beauties of composition and effect, that I find one of my three marks affixed to almost every movement. The chorus, '*Behold the Lamb of God*,' has the single stamp of solemnity; but the air, '*He was despised and rejected of men*,' has ever impressed me with the highest idea of excellence in pathetic expression, of any English song with which I am acquainted." Dr. Burney has passed over this inimitable chorus with very slight notice, but of the succeeding air, he has elsewhere observed that it is "the first, perhaps, in our language;" and Mr. Shield, in his *Introduction to Harmony*, (page 55,) gives the score of the passage "*acquainted with grief*," at the 31st bar, in illustration of the discord of the minor second, perfect fourth, and minor sixth, remarking, that "this discord, when properly introduced, seems to be in unison with the passion of sorrow; for it renders this strain so uncommonly pathetic, that foreigners need not a translation of the words to inform them that the notes are the tones of a broken heart, and that the composer must have written them with his tears. I have heard it related," he adds, "that when Handel's servant used to bring him his chocolate in a morning, he often stood with silent astonishment, to see his master's tears mixing with the ink, as he penned his divine notes; which are surely as much the pictures of a sublime mind as Milton's words." Although now usually allotted to a male counter-tenor voice, this song, like most of Handel's pathetic airs of that class, was originally written for a female, and was sung with the greatest success in Dublin, at its first performance, by Mrs. Cibber; of whom Dr. Burney remarks, what cannot be too often pointed out to young singers, that although she had but little voice, and even her knowledge of music was inconsiderable, "yet, by a natural pathos, and perfect conception of the words, she often penetrated the heart, when others, with infinitely greater voice and skill, could only reach the ear." On Mr. W. Knyvett's exquisite taste and full competency to express all that can be desired in this piece, except as regards power and volume of voice,—in which, however, even at this time, when standing up under the most unfavourable circumstances as to the space required to be filled, there was less deficiency than could have been looked for—it is quite needless to expatiate to our readers.—The second part

of the air, of which the words are given above, in order to preserve the original text unbroken, was, as usual, omitted in the performance.

CHORUS.

Surely he hath borne our griefs, and carried our sorrows; he was wounded for our transgressions; he was bruised for our iniquities; the chastisement of our peace was upon him,

And with his stripes we are healed.—[Isa. liii. 4. 5.]

This chorus “is an admirable piece of learned counterpoint and modulation, and very expressive of the words. The subsequent *alla breve* fugue, to the words ‘*And with his stripes we are healed*,’ is written upon a fine subject, with such clearness and regularity as was never surpassed by the greatest choral composers of the sixteenth century. This fugue, which is purely vocal, and *à Capella*, as the instruments have no other business assigned them than that of doubling and enforcing the voice-parts, may fairly be compared with movements of the same kind in Palestrina, Tallis, and Bird, which, in variety, it very much surpasses.” (*Burney*.)—Until the performance of this chorus the sky had been dark and cloudy, and the interior of the Minster was proportionably involved in gloom; but at the words “*He was wounded for our transgressions*,” a most beautiful gleam of sunshine darted through the richly storied panes of the great western window, shedding their painted hues upon the assembled multitude, and produced an effect, which it is scarcely in the power of language to describe.

CHORUS.

All we, like sheep, have gone astray; we have turned every one to his own way:

And the Lord hath laid on him the iniquity of us all.—[Isa. liii. 6.]

“This chorus has a spirit, and beauties of composition, of a quite different kind: the base is *costretto*, and moving incessantly in quavers, while the voice parts and violins express a roving, careless kind of pastoral wildness, which is very characteristic of the words. The fragment, ‘*And the Lord hath laid*,’ &c., is full of sorrow and contrition.” (*Burney*.)

RECITATIVE.—Accompanied.—MR. VAUGHAN.

All they that see him, laugh him to scorn: they shoot out their lips, and shake their heads, saying, [Psa. xxii. 7.]

CHORUS.

He trusted in God that he would deliver him; let him deliver him, if he delight in him.—[Psa. xxii. 8.]

“The words of the admirable choral fugue: ‘*He trusted in God*,’ &c., which contain the triumphal insolence, and are prophetic of the contumelious language, of the

Jews, during the crucifixion of our Saviour, were very difficult to express; however, Handel, availing himself in the most masterly manner of the advantage of fugue and imitation, has given them the effect, not of the taunts and presumption of an individual, but the scoffs and scorn of a confused multitude. He was so conscious of the merit of this movement, that he frequently performed it on keyed instruments, as a lesson; and if he was pressed to sit down to play at such times as he felt no immediate impulse, this theme usually presented itself to his mind; when, making it the subject of extempore fugue and voluntary, it never failed to inspire him with the most sublime ideas, and wonderful sallies of imagination." (*Burney.*)

RECITATIVE.—Accompanied.—MR. VAUGHAN.

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.—[*Psa. lxix. 21.*]

AIR.

Behold! and see, if there be any sorrow like unto his sorrow.—[*Lam. i. 12.*]

"This is a piece of accompanied recitative of the pathetic kind, no less honourable to the composer's feeling, than musical learning and recondite modulation: and all the sorrowful cast and expression of that and the air which follows it, were well preserved by the performance of Mr. Norris." (*Burney.*)—It is impossible, even where all was so excellent, not to make particular mention of Mr. Vaughan in these recitatives and air; which were most admirably delivered by him.

RECITATIVE.—Accompanied.—MISS STEPHENS.

He was cut off out of the land of the living, for the transgression of my people was he stricken.—[*Isa. liii. 8.*]

AIR.

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.—[*Acts ii. 27.*]

Dr. Burney takes occasion, on the performance of the above air by Miss Abrams, to remark on the "happy construction of Westminster Abbey, for cherishing and preserving musical tones," by which "her voice was rendered more audible in every part of that immense building than it had ever been in any concert room." Its execution in the still more immense area of York Minster by Miss Stephens, was beautifully chaste and impressive; and her voice was not, we think, ever displayed to greater advantage than in this air; though, from the union of power and sweetness which it possesses, we agree with the observation of a highly competent judge, who was deeply interested

in the success of the festival, that it might have been expected to have shone rather more conspicuously than it did in some of the other pieces which were allotted to her.

SEMI-CHORUS.—All the Principal Singers.

Lift up your heads, O ye gates! and be ye lift up, ye everlasting doors! and the King of Glory shall come in.—
[*Psa. xxiv. 7.*]

SEMI-CHORUS.

Who is the King of Glory?—[*Psa. xxiv. 8.*]

SEMI-CHORUS.

The Lord strong and mighty, the Lord mighty in battle.—[*Psa. xxiv. 8.*]

SEMI-CHORUS.

Lift up your heads, O ye gates! and be ye lift up, ye everlasting doors! and the King of Glory shall come in.—
[*Psa. xxiv. 9.*]

SEMI-CHORUS.

Who is the King of Glory?—[*Psa. xxiv. 10.*]

SEMI-CHORUS.

The Lord of Hosts;—[*Psa. xxiv. 10.*]

FULL CHORUS.

He is the King of Glory.—[*Psa. xxiv. 10.*]

“All these words are admirably expressed, and the contrasted effects of semi-chorus and chorus, were never more striking than in the performance of to-day.” (*Burney.*)

RECITATIVE.—MR. VAUGHAN.

Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?—[*Heb. i. 5.*]

CHORUS.

Let all the angels of God worship him.—[*Heb. i. 6.*]

“This spirited fugue, seemingly on two subjects, is, perhaps, the most artificial that has been composed in modern times. Handel, in order to exercise his abilities in every species of difficulty which the most learned and elaborate canonists and fughists of the fifteenth and sixteenth centuries were ambitious of vanquishing, has composed this movement in what ancient theorists called *minor prolation*; in which the reply to a subject given, though in similar intervals, is made in notes of different value: as when the theme is led off in semibreves and answered in minims, or the contrary. As it is only professors who can estimate the difficulty of finding a subject which will serve as an accompaniment to itself in notes of augmentation or diminution, it is to them that the examination of this chorus is recommended, who will see, that while one part is performing the theme in crotchets and quavers, another is constantly repeating it in quavers and semi-quavers: an exercise for ingenuity often practised about two

hundred years ago, on a few slow notes, or in fragments of *canto fermo*; but never before, I believe, in so many parts, with such perfect airy freedom, or little appearance of restraint and difficulty." (*Burney.*)

SONG.

[Thou art gone up on high, thou hast led captivity captive, and received gifts for men, yea, even for thine enemies, that the Lord God might dwell among them.][*Psa.* lxxviii. 18.]

CHORUS.

[The Lord gave the word; great was the company of the preachers.][*Psa.* lxxviii. 11.]

"The majesty and dignity of the few solemn notes with which this chorus is begun, without instruments, received great augmentation now, from being delivered by such a number of base and tenor voices in unison; and the contrast of sensation occasioned by the harmony and activity of the several parts, afterwards, had a very striking effect." (*Burney.*) *

* The above song and chorus were not included in the performance of this morning, the books having been prepared according to the manner in which it has, of late, been customary to present the *Messiah* at musical festivals. We do not know where this practice of curtailing it was first adopted; but we do not hesitate to express the most decided disapprobation of it. The first occasion on which we remember both of these pieces to have been omitted, was at the Birmingham festival in 1817, though possibly they had been so treated before that time; however, at Chester, in 1821, they were very properly restored to the place which Handel assigned to them. Musically speaking, there does not appear to be any sufficient reason for this innovation; the air, for a bass voice, though in the minor key of D. is by no means heavy, but has much pleasing dignity of character; and the chorus, as Dr. Burney's remarks imply, possesses both majesty and contrast. But there is a more serious objection to it, arising out of the solemn subject of the oratorio itself. The words of the *Messiah* present a connected and striking view of the great doctrines of redemption: the promise of the Messiah, his advent, birth, life, death, resurrection, and ascension,—the gift of the Holy Spirit, the spread of the gospel, and the universal reign of Christ,—his second coming, the resurrection of the dead, and the song of the redeemed in heaven,—are all successively exhibited, whether the lovers of music will regard them otherwise than as mere vehicles of sound or not. Now, the passages here omitted, are those which speak of the ascension of Christ, in connexion with the gift of the Spirit, and the promulgation of the gospel by the Apostles, which important doctrines are thus lost sight of altogether. Handel, as will be shewn in the following note, though it does not require external proof, felt himself inspired by the sublimity of his subject, when in the act of composition; and those who listen only to the notes of his music, experience but half of the effects

SONG.—MISS GOODALL.

How beautiful are the feet of them that preach the gospel of peace, that bring glad tidings of good things.
[Isa. lii. 7.]

"This," says Dr. Burney, "is a very pleasing air, *alla Siciliana*;" and we shall further beg leave to transfer the praise of the "elegant simplicity" with which he also says that it was sung by Bartolini, to the performance of Miss Goodall, whose sweetness and elegance of manner made a very favourable impression upon the audience this morning.

QUARTETTO AND CHORUS.

Their sound is gone out into all lands, and their words into the ends of the world.—[Psa. xix. 4.]

SONG.—MR. BELLAMY.

Why do the nations so furiously rage together; and why do the people imagine a vain thing.

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against his anointed.
[Psa. ii. 1. 2.]

CHORUS.

Let us break their bonds asunder, and cast away their yokes from us.—[Psa. ii. 3.]

No notice either of the song, "*Why do the nations,*" &c., or of its performer, is taken in Dr. Burney's work, which may probably be accounted for by the low degree of talent existing among the bass singers of his day; for he elsewhere observes, that "that species of voice was more in fashion, and perhaps more cultivated, in Handel's time than at present." Since this remark was made, a greater change, probably, has taken place in this department of the art than in any other; and it is with pleasure that we add, that we never remember to have witnessed greater exertion on the part of Mr. Bellamy to do justice to his subject, nor ever knew him to succeed better than he did on this occasion. Although, in the general construction of this song, there is much fire and animation, yet it must, we think, be allowed, that the divisions are rather stiff and mechanical, and do not appear to advantage, when contrasted with

which the *Messiah* is capable of producing in those, who combine with their love of harmony a reverential regard to the sentiments which those notes were composed to illustrate.—Upon referring to the score of the *Messiah* with Mozart's accompaniments, it appears, that this song, and the chorus "*Let all the angels,*" &c., which precedes it, are not to be found therein; but the chorus "*The Lord gave,*" &c., has been deemed worthy of being preserved.

the graceful airs allotted to the bass by Haydn and other modern composers. It has also been observed, that there is so striking a resemblance between it and the second strain in *The witches dance*, by Locke, in *Macbeth*, that it is scarcely credible that the spark was not given to Handel's train of thought thereby; and we shall have occasion hereafter to shew, that our author himself readily allowed that he sometimes adopted the thoughts, and even the passages, of former writers.

The respective compositions which precede and follow this song, "both upon two different subjects," are pronounced by Dr. B. to be "capital choruses in very different styles, as well as measure."

RECITATIVE.—MR. SAPIO.

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.—[*Psa. ii. 4.*]

AIR.

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.—[*Psa. ii. 9.*]

This song, the character of which partakes, at least, as much of declamatory force as of mere execution, was performed with pleasing correctness, and with great energy, by Mr. Sapiro.

GRAND CHORUS.

Allelujah! for the Lord God Omnipotent reigneth. [*Rev. xix. 6.*—The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever.—[*Rev. xi. 15.*]

King of Kings and Lord of Lords.—[*Rev. xix. 16.*]

Allelujah!

"I hasten," says Dr. Burney, "to speak of the *Allelujah*, which is the triumph of Handel, of the Commemoration, and of the musical art.

The opening is clear, cheerful, and bold. And the words, '*For the Lord God omnipotent reigneth,*' set to a fragment of *canto fermo*, which all the parts sing, as such, in unisons and octaves, has an effect truly ecclesiastical. It is afterwards made the subject of fugue and ground-work for the *Allelujah*. Then, as a short episode in plain counter-point, we have '*The kingdom of this world,*' which being begun *piano*, was solemn and affecting. But the last and principal subject proposed, and led off by the bass, '*And he shall reign for ever and ever,*' is the most pleasing and fertile that has ever been invented since the art of fugue was first cultivated. It is marked, and constantly to be distinguished through all the parts, accompaniments, counter-subjects,

and contrivances, with which it is charged. And finally, the words '*King of Kings, and Lord of Lords,*' always set to a single sound, which seems to stand at bay, while the other parts attack it in every possible manner, in '*Allelujahs—for ever and ever,*' is a most happy and marvellous concatenation of harmony, melody, and great effects.

Dante, in his *Paradiso*, imagines nine circles, or choirs of cherubs, seraphs, patriarchs, prophets, martyrs, saints, angels, and archangels, who with hand and voice are eternally praising and glorifying the Supreme Being, whom he places in the centre; taking the idea from *Te Deum laudamus*, where it is said, '*To thee Cherubim and Seraphim continually do cry.*' Now as the orchestra in Westminster Abbey seemed to ascend into the clouds and unite with the saints and martyrs represented on the painted glass in the west window, which had all the appearance of a continuation of the orchestra; I could hardly refrain, during the performance of the *Allelujah*, to imagine that this orchestra, so admirably constructed, filled, and employed, was a point or segment of one of these celestial circles. And perhaps, no band of mortal musicians ever exhibited a more respectable appearance to the eye, or afforded a more extatic and affecting sound to the ear, than this."

'So sung they, and the empyrèan rung
'With Allelujahs.'

Very little addition is necessary, or indeed can well be made, to the above observations on the composition of this magnificent chorus; and we shall only just remind the reader of the similarity which has been remarked between the exulting passage on the words "*For the Lord God,*" &c., and the subject of the celebrated canon "*Non nobis Domine,*" which Handel has again made use of in setting the words "*I will sing unto the Lord,*" in the final chorus of *Israel in Egypt*. Of its present performance it may be truly said, that it was marked by a spirit and a precision that could not possibly be surpassed. Great and wonderful as may be supposed to have been the effect of so large a band, every member of which, we are assured, was thoroughly acquainted with his part, that effect was inconceivably increased by the simultaneous rising of the whole assembly during the three bars of symphony which

precede the introduction of the voices ; a ceremony, to which, as now taking place for the first time at this festival, many had looked forward with considerable expectation ; nor were they disappointed in the magnificence of the sight, of which it is scarcely in the power of words to convey an adequate idea to the mind.

May we be permitted to close this second part of the *divine oratorio* by again referring to the words of the pious Bishop Horne, in his *Sermon on the antiquity, use, and excellence of Church music*. “Are we captivated by any thing we see or hear below, and induced to esteem it great ?” This question he answers by quoting the sublime language of the passage of Scripture, whence the words of this chorus are derived, describing the heavenly Allelujahs,—and thus continues, “Before such a scene and such a band, every human performance must shrink and fade away in the comparison. A performance, however, has lately been exhibited, and, to our honour, has been exhibited in Britain, (the Commemoration of Handel,) which furnished the best idea we shall ever obtain on earth of what is passing in heaven. It did justice to a composition of the great master,” in which, “nothing less is suggested to the imagination, than all the powers of the universe associated in the worship of the Creator.”

“Music, then, has always been used in the church, and with good reason : may it always continue to be so used, and to produce its proper effects !” *

* The two following anecdotes relating to the *Messiah*, the first of which informs us of the origin of the custom of standing up, during the performance of the *Allelujah* chorus,—a custom which we have recently seen ascribed by a musical writer to reverence for the memory of the composer !—are given in the last edition of the *Biographia Dramatica*, on the personal authority of the Earl of Kinnoul, who died in 1787. “When this piece was first performed, the audience were exceedingly struck and affected by the music in general ; but when the chorus struck up, ‘*For the Lord God omnipotent reigneth*,’ they were so transported, that they all, with the King, who happened to be present, started up and remained standing till the chorus ended ; and hence it became the fashion in England for the audience to stand while that part of the music is performing.—Some days after the first exhibition of this divine oratorio, Mr. Handel went to pay his respects to Lord Kinnoul, with whom he was particularly acquainted. His Lordship, as was natural, paid him some compliments on the noble entertainment which he had lately given to the town. ‘My Lord,’ said Handel, ‘I should be sorry if I only entertained them ; I wish

PART III.

SONG.—MADAME CATALANI.

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God.—[*Job* xix. 25, 26.]

For now is Christ risen from the dead, the first fruits of them that sleep.—[1 *Cor.* xv. 20.]

“ It has been said, I think, inconsiderately, ‘ that the airs of the *Messiah* are ‘ greatly inferior to most of those in Handel’s operas, and other oratorios.’ * It would not, however, be difficult to point out eight or ten airs of peculiar merit in this oratorio; among which, ‘ *Every Valley*’—preceded by the accompanied recitative, ‘ *Comfort ye, my people*’—‘ *He shall feed his flock*’—‘ *He was despised*’—and ‘ *I know that my Redeemer liveth*,’—are so excellent, that it would not be easy to find their equals in any one of his operas or other oratorios. Indeed, the universal rapture visible in the countenances of this uncommonly numerous and splendid audience, during the whole time that Madame Mara was performing the very affecting air with

‘ to make them better.’ ” These anecdotes do honour to Handel, to music, and to the English nation; and as far as any inference on the subject can be drawn from them, it is certainly in favour of the opinion, before contended for, that the *Messiah* was not performed in London until 1742, and that it was received at its first performance with approbation.—To these we must not forget to add the testimony of Handel himself to the inspiring effects of his present subject, which have been just referred to. Miss Hawkins, in her *Anecdotes* (p. 197), which abound in musical recollections, “ relates of him a circumstance, which the Dean of Raphoe, (Dr. Allot) who remembers him, lives to tell:—that Handel, being questioned as to his ideas and feelings when composing the *Allelujah* chorus, replied in his imperfect English, ‘ I did ‘ think I did see all heaven before me, and the great God himself;’ and, indeed, we may well suppose that they must have been ideas little less than sublime, that furnished sounds so grand in their combinations.” From the same work it also appears, that the dialogue related at p. 187 *ante*, respecting the chorus, “ *See the conquering hero comes!*” took place between Handel and Sir John Hawkins.—Notwithstanding the extraordinary popularity of the *Allelujah* chorus, it seems that Handel did not esteem it as by any means the first of his compositions. Being once asked, whether he did not consider it as his masterpiece, he replied, “ No; I think the chorus at the end of the second part of *Theodora*, ‘ *He saw the ‘ lovely youth*,’ far beyond it.”—See *Biog. Dram.*, vol. iii., p. 447 and 445.

* Sir John Hawkins, in the fifth volume of his *History*, p. 358, gives this as one of the reasons why the *Messiah* was, as is there alleged, unfavourably received in 1741.

which the third part of the *Messiah* is opened: '*I know that my Redeemer liveth,*' exceeded every silent expression of delight from music which I had ever before observed. Her power over the sensibility of the audience seemed equal to that of Mrs. Siddons. There was no eye within my view which did not 'silently a gentle tear let fall;' nor, though long hackneyed in music, did I find myself made 'of stronger earth than others.' At the end of her performance of this air, the audience seemed bursting with applause for which the place allowed of no decorous means of utterance. The Italians, when much pleased with music in their churches, manifest rapture by coughing, spitting, blowing their noses, or scraping their feet, which with us are expressions of contempt. The construction, however, of these audible signs is easy and intelligible, when once they are settled by national compact." (*Burney.*)—This curious description of the conventional signs of approbation used in Italian churches, may be allowed to be retained, were it only to remind the English reader of the superior customs of his own country, where "expressive silence" is universally felt to be the most appropriate substitute for applause in such cases as the one before us.* The magnificent union of the terrific and the sublime in this song—the awful ideas of death, judgment, and eternity, which are embodied in it—and the firm expression of a sure hope of resurrection to life immortal, which pervades the whole—render it altogether the most perfect specimen of the great style in music, and irresistibly "lift our thoughts to heaven." The difficulty of its performance is, of course, proportionally enhanced by the full understanding of all the combined eloquence and varied powers of the art which it requires; and it appears to be a conceded point, that no living singer can convey any idea of the manner in which Mara † sung it, so as to have identified her name therewith to all

* "Silent rapture," says Mr. Shield, is the "best applause to sublime performances."

† Yet we must observe, that Miss Seward has recorded a severe remark of Mr. Joah Bates on Mara's execution of this song, made two years after Dr. Burney wrote the above eulogium, which has been given at p. 25, *ante*; and which, while it shews the widely different opinions that have been entertained by the best judges on questions of musical taste, may also serve to plead in behalf of any sentiments expressed in these pages which may not accord with those of the reader.

future times. In Madame Catalani's execution of it, however, there was united, we think, with all that energy and loftiness of feeling, which is peculiarly her own, much also of that reverential simplicity which is equally indispensable to its true expression. To such a song, a cadence is, perhaps, very nearly, if not altogether, an impertinent addition; but, since custom has established it, we readily allow, that the one appended by Madame C. was judiciously curtailed of the length usually allotted to this ornament, although it was, perhaps, not quite so much in character with the piece as a severer judgment would have dictated.* On the subject of transpositions, enough has been already said; and we have, therefore, only to record with regret, that the key of E. with four sharps was, on this occasion, exchanged for that of E. flat, to the manifest injury both of the character and the effect of this admirable composition. †

* Dr. Burney complains of the "long-winded licentiousness" that prevails in the cadences of singers at Rome and Naples, as always tiresome, and often disgusting. "A few select notes," he adds, "with a great deal of meaning and expression given to them, is the only expedient that can render a cadence desirable, as it should consist of something *superior* to what has been heard in the air, or it becomes impertinent. This abuse in making closes is not of very ancient standing, for in a serious opera of old Scarlatti, composed in 1717, there is not a single place for a cadence *ad libitum* to be found."—*French and Italian Tour*, p. 364.

* The mention of this sublime air forcibly recalls to mind, and receives additional interest from, the affecting incident of the death of the amiable Miss Maria Linley, the younger sister of Mrs. Sheridan; who, previously to her last illness, had made arrangements for appearing in public, and promised to rival her much-admired sister. She died on the 5th of September, 1784; immediately, says Mr. Lysons, in his *History of the Three Choirs*, on the authority of Dr. Harington, after having sung, in the most exquisite manner, the *whole* of Handel's affecting, (in her situation most awfully affecting,) air of "*I know that my Redeemer liveth*." In the recently published *Memoirs of Mrs. F. Sheridan*, by Miss Lefanu, a prevalent misconception on this subject is rectified in the following passage, for the insertion of which, from its connexion with musical history, the reader will, it is hoped, not think any apology necessary. "The extraordinary story of Miss M. Linley's 'expiring at the harpsichord,' is not correct. She died of a fever, and was attended by Dr. Harington, a gentleman no less celebrated for his medical skill than for his musical abilities. A little time previous to her death, when confined to her bed, she raised her-

QUARTETTO AND CHORUS.

Since by man came death,
 By man came also the resurrection of the dead;
 For, as in Adam all die,
 Even so in Christ shall all be made alive.—[1 Cor. xv. 21, 22.]

“The short semi-chorus, ‘*Since by man came death,*’ in plain counterpoint, by the principal soprano, counter-tenor, tenor, and base, without instruments, had a sweet and solemn effect, which heightened the beauty of the following chorus, ‘*By man came also the resurrection of the dead.*’ And the semi-chorus, ‘*For as in Adam all die,*’ sung in the same unaccompanied manner, by three of the best singers in each of the four species of voice, contrasted admirably with the full chorus, ‘*Even so in Christ shall all be made alive.*’ The effect of contrast in these movements, alternately sung with, and without instruments, was so agreeable and striking, that it were to be wished more frequent use was made of such an easy expedient.” (*Burney.*)—In these semi-choruses, which were executed by four principal voices, the majestic tones of the York organ, under the masterly guidance of Dr. Camidge, were heard to much advantage, and gave great relief to the whole performance. Mozart’s accompaniments to them, in addition to the original organ part, consist of wind instrument parts only, for hautboys, bassoons, clarionets, and trombones; the two latter of which are changed for horns in the full choruses, where the violins are also employed, as in the original score.

RECITATIVE.—Accompanied.—MR. BELLAMY.

Behold! I tell you a mystery; we shall not all sleep; but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet.—[1 Cor. xv. 51, 52.]

self up, and, with unexpected and momentary animation, sung a *part* of the anthem, ‘*I know,*’ &c. The female attendant described the scene as the most affecting she had ever witnessed. The pathetic and almost super-human sweetness of the notes breathed by the young and lovely creature, who was just departing from them, and the awful hope inculcated in the words of the air she had chosen, contributed to give an appearance of inspiration to this last effort of a voice that had delighted every ear. Dr. Harrington was greatly overcome by the scene, and could only exclaim, ‘*She is an angel,*’ as he left the room. Exhausted by the effort, she sank into the arms of her attendant, and shortly afterwards breathed her last.”

AIR.

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.—[1 Cor. xv. 52.]

[For this corruptible must put on incorruption, and this mortal must put on immortality.]—[1 Cor. xv. 53.]—*Da Capo.*

“The favourite base song, ‘*The Trumpet shall sound,*’ was very well performed by Signor Tasca and Mr. Sarjant, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this air, which have always a bad effect, from the natural imperfection of the instrument. In Handel’s time, composers were not so delicate in writing for trumpets and French-horns, as at present; it being now laid down as a rule, that the fourth and sixth of a key on both these instruments, being *naturally* so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no base is given that can discover their false intonation. Mr. Sarjant’s tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause.” (*Burney.*)—Perhaps the difficulties here mentioned were never more completely subdued than by Mr. Harper, whose admirable command over his imperfect but inspiring instrument, was felt by every person present, both on this and every other morning’s performance. Of this well-known song, the following remarks fully express what all must acknowledge to be the true character; “To crown the magnificence, grandeur, and solemnity of the part Handel has assigned to his bass in this the most inspired of his works, comes ‘*The trumpet shall sound,*’ a song of an expression so matchless and unearthly, that it conveys the language of the most awful prophecy which waits upon mortality, in sounds not less impressive and heart-piercing than the sacred words themselves. The minor movement is, to our apprehension, so infinitely simple, yet so imposing in its structure, that it always seems to us as if Handel had reached the utmost intensity of thought and feeling in the composition of the few bars which it contains.”* Nevertheless, this movement is now left out in all performances of the *Messiah*; and it was, we believe, the precise por-

* *Quarterly Musical Magazine*, vol. i., p. 316.

tion of this oratorio upon which the experiment of omission was first tried. Mozart, likewise, appears not to have deemed the second part of this air worthy of his attention; and even the former portion of it has undergone many alterations in his hands, several of the passages being considerably shortened; a liberty, which, if we rightly remember, he has not taken with any other part of the work.

RECITATIVE.—MR. BUGGINE.

Then shall be brought to pass the saying that is written, death is swallowed [up] in victory.—[1 Cor. xv. 54.]

DUET.—MESSRS. BUGGINE AND VAUGHAN.

O death! where is thy sting? O grave! where is thy victory?

The sting of death is sin, and the strength of sin is the law.—[1 Cor. xv. 55, 56.]

CHORUS.

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.—[1 Cor. xv. 57.]

SONG.—MISS GOODALL.

If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth, who is he that condemneth? It is Christ that died, yea, rather that is risen again, who is at the right hand of God, who makes intercession for us.—[Rom. viii. 31, 33, 34.]

In this duet the voices of Mr. Buggine and Mr. Vaughan were finely blended, or rather, looking at the style of its composition, we ought to say, contrasted with each other; and, whilst the solemnity of the subject was duly kept in view, its execution was judiciously marked by that tone of subdued triumph, which is properly characteristic of it. Mr. Shield observes, that Mozart's "accompaniment to the whole of this divine duet is admirable, and renders solemnity more solemn." This accompaniment, which consists of two tenors, in addition to the original bass, was made use of on this occasion.*—The chorus—at the outset of which the upper part of the

* This duet is one of the pieces which, having been re-set by Handel, originally appeared in the Appendix to the *Messiah*; and the recitative affords an instance of the attention that he paid to the words on this revision. In the first copy there is a descent of three notes, F. E. D, on the words "*is swallow'd*," with an ascent of a fourth to G. on "*up*"; but—as if he felt that an ascending motion, though it might suit the latter word taken separately, was not the proper mode of expressing the whole passage,—in the second copy the "*up*" is omitted, and the ascent of a sixth to B. takes place on the concluding words "*in victory*," the elevation of which is thus more strongly marked by the wider interval, accompanied with a longer rest for the voice.—Having touched upon the subject, it may be as well to mention the other alterations that were made in the second and subsequent editions. The song "*But who may abide*,"

duet is ingeniously made use of as the subject of the bass, and which is rather difficult to perform on account of the detached passages into which it is broken—was very pleasingly executed. The succeeding air also, though somewhat long, and in the minor key, we never remember to have heard given with better taste or with more agreeable effect: it is one in which Miss Goodall has acquired the approbation of many who may be classed as belonging to the old school of music.

GRAND CHORUS.

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood,—to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.—[*Rev.* v. 12.—9.]

Blessing and honour, glory and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.—[*Rev.* vii. 12.—10.]

“Of these three final choruses it is difficult to determine which is the best, or had the grandest effect, from the very uncommon force and accuracy with which they were now performed. But though these three admirable movements are all in the same key and measure, yet their characters are totally different: the first, ‘*Worthy is the Lamb*’ in solemn, simple counterpoint, and modulation, is slow; with alternate strains of an accelerated movement, to which there is a very ingenious and pleasing accompaniment for the violins, totally different from the voice-parts.

The second chorus on a marked, spirited, and pleasing subject of fugue, in the style of *canto fermo*, is led off by the tenors and bases, in unison; then it is repeated by the trebles an octave higher, without accompaniments, till the point — ‘*that sitteth*

the recitative “*And lo! the angel,*” and the songs “*Rejoice,*” “*Thou art gone up,*” and “*How beautiful,*” now form part of the oratorio, as re-set by Handel, the original pieces being placed in the Appendix.—Both of the latter two songs were twice re-set, but the only alteration made in the arrangement was in the last air “*How beautiful,*” of which the words “*Their sound,*” &c. were originally a part, followed by a duet, and a chorus “*Break forth into joy,*” in the key of F.—The other variation presents this air in the key of C. minor; with “*Their sound*” in that of F., which was finally arranged as a chorus in E. flat, preserving the song in G. minor, as they are now performed.

In confirmation of what has been advanced on the impropriety of altering the keys which Handel had chosen, and of their being so chosen on mature consideration, it may be observed, that except in one of the re-settings of “*How beautiful,*” the composer, though dissatisfied with his first thoughts, has not changed the original keys, nor disturbed the order of their succession.

'upon the throne,' is answered by the tenors. After which, the counter-tenors introduce the first subject, and are followed by the basses. When all the parts have sung the whole subject, which is long, particular sections of it are made points of imitation. And after the fugue has been well treated in all the relative keys, while the violins are moving in semi-quavers, the important words '*blessing, honour, glory,*' are distinctly and judiciously pronounced by all the vocal parts together, in plain counter-point, with a crotchet rest, or musical comma, between each of them. Then, with a fire, spirit, and resources peculiar to Handel, this admirable chorus is wound up with reiterations of the words '*for ever and ever,*' in all the splendour of full harmony and animated movement.

And, at length, when those who hear the *Messiah* for the first time imagine the whole performance to be completely and gloriously finished, a *finale* is led off by the bases, in a fugue, upon a noble subject, to the Hebrew conclusive term of devotion, *Amen*. In the course of this movement the subject is divided, subdivided, inverted, enriched with counter-subjects, and made subservient to many ingenious and latent purposes of harmony, melody, and imitation; with the effects of which, though all must be struck and delighted, yet those only are able to comprehend the whole merit of contexture in this chorus, who have studied harmony or counter-point, and are capable of judging of design, arrangement, contrivance, and all the ingenious mazes and perplexities of elaborate compositions. Here Handel, unembarrassed by words, gave a loose to genius, liberated from all restraints but those of his own art. An instrumental fugue could not be more free and unconfined than this, upon an open vowel, and a syllable that terminates with the easy appulse of the tongue and teeth, which the liquid letter *n* requires. Symphonies of a solemn kind, without singing, are frequently played in the Italian churches, during the *Messa bassa*, or silent celebration of the mass. And divisions on particular words and syllables, which are thought innovations and modern fopperies, have been proved of the highest antiquity in the church, and the authority of Saint Augustine has been cited in apology for their use.—'When we are unable to find words worthy of the Divinity, we do well, says this saint, to address him with confused sounds of joy and thanksgiving. For to

‘whom are such extatic sounds due, unless to the Supreme Being? And how can we celebrate his ineffable goodness, when we are equally unable to adore him in silence, and to find any other expressions of our transports, than inarticulate sounds?’—*History of Music*, vol. ii., p. 172. (*Burney*.)

We shall not detain the reader by much further comment upon so well-known a production as the *Messiah*, but only venture to state our firm belief, confirmed by the opinion of many competent judges, that, notwithstanding the slight exceptions to which it has been our duty impartially to advert, it was,—taken altogether,—never performed with more power, precision, and effect, on any former occasion. As, however, any opinion on this point can only be deemed to deserve attention, according to the experience in similar festivals of those who hold it, we may add, that one of the most distinguished of the performers, in candidly admitting that he had not been without some fears respecting the competency of the choral band, expressed his full conviction, that the choruses of Handel had never been so well executed before to his knowledge: “indeed,” said he, “we must come to the North to learn how to give them their due effect.”

It has been remarked of Handel, that his real and vast superiority is most completely proved by the fact, that his works have not been imitated with any success, but that every other eminent composer has been followed by a host of imitators, who have flourished and enjoyed the public favour for a limited period, whilst Handel’s choruses still retain their pre-eminence as fully as when they were first produced. We think the truth of this observation as to Handel’s supremacy, on which point the opinions of Haydn, Mozart, and Beethoven, have been already quoted, was strongly confirmed at the Yorkshire Festival, and especially by the performance of this morning; and in contemplating the succession of airs and choruses which have just been described, we become deeply sensible of the force of the Johnsonian expression of Dr. Burney; who, when Dr. Maclaine made some remarks to him at the Hague, upon the superior excellence of church music, replied, “Sir, there is no other music.”

One of the most accomplished scholars of the present age, who has sought relaxation from his severer studies in the cultivation of the science and the practice of

music, has recently given to the world a beautiful summary of its history and principles, from which the following extract will form a most appropriate conclusion to what has been here collected on the subject of Handel and his immortal works. "Handel carried the music of an oratorio to the highest degree of perfection. Never did a character given of one person, apply to another better, than does the character given by Dr. Johnson of Milton, apply to Handel. The doctor says of Milton, that 'the characteristic quality of his poem is sublimity. He sometimes descends to the 'elegant, but his element is the great. He can occasionally invest himself with grace, 'but his natural port is gigantic loftiness. He can please, when pleasure is required; 'but it is his peculiar power to astonish. He seems to have been well acquainted with 'his own genius, and to know what it was that nature bestowed on him, more bountifully than upon others; the power of displaying the vast, illuminating the splendid, 'enforcing the awful, darkening the gloomy, and aggravating the dreadful.' Such was Milton; such certainly was Handel."*

FIRST EVENING ASSEMBLY, WEDNESDAY, SEPTEMBER 24.

The amusement of this evening consisted of a dress-ball at the Assembly-Rooms, to which the company began to throng as early as eight o'clock, and continued to arrive, without intermission, until eleven. Long as these rooms have been appropriated to uses of this nature, on no preceding occasion were they ever filled with so brilliant an assemblage of rank, fashion, and beauty, as was now presented to the delighted eye. The dresses of the ladies were many of them exceedingly magnificent, and the display of diamonds was splendid beyond any former precedent within those walls. For some time the room was too crowded to admit of dancing, which did not commence until a late hour, and was confined chiefly to quadrilles. The music was excellent of its kind, and consisted of the celebrated band of Messrs. Michau, Collinet,

* *Reminiscences of Charles Butler, Esq.*, 4th edit., 1824, containing *A Letter to Mrs. Edward Jer-
ningham, on Ancient and Modern Music*, p. 388.

and Musard, comprising, altogether, nearly thirty musicians. The company did not wholly disperse until four o'clock; the total number present during the evening having amounted to about *fourteen hundred and fifty* persons.

THIRD MORNING, THURSDAY, SEPTEMBER 25.

It was natural to suppose, from the widely-extended popularity of the *Messiah*, and the much greater number of visitors in the aisles on the second morning than on the first, that the assemblage of this day would scarcely equal that of Wednesday, and that no greater interest could be excited than had been already evinced. But the concourse of persons that thronged every avenue to the Minster this morning, so early as nine o'clock, and which before ten might justly be called immense, proved, that the public attention had become more earnestly fixed upon the performances during their progress; and, although the numbers in the centre and the gallery together fell rather short of those of the preceding day, yet the increase in the aisles much more than made up the deficiency, the total number present this morning amounting to *four thousand eight hundred and forty* persons. Upon the doors being opened, several ladies fainted with the pressure, but no serious accident whatever occurred; and, long before the performance commenced, the stillness of expectation reigned throughout the vast edifice.

GRAND CORONATION ANTHEM.—HANDEL.

(COMPOSED FOR THE CORONATION OF KING GEORGE II., IN 1727.)

The King shall rejoice in thy strength, O Lord!

Exceeding glad shall he be of thy salvation.—[*Psa.* xxi. 1.]

Glory and great worship hast thou laid upon him: thou hast prevented him with the blessings of goodness, and hast set a crown of pure gold upon his head.—[*Psa.* xxi. 5, 3.]

Allelujah!

This sublime production of Handel's genius is one of four anthems of his composition, which were performed at the coronation of King George II. on the 11th of October, 1727, having been previously rehearsed in the Abbey on the 6th, when they excited the warmest admiration of all who heard them. It consists of four distinct choruses, all of which were performed as such at this time, although it is not unusual

to execute the delicious movement "*Exceeding glad*" as a quartetto. There was, however, no want of contrast, owing to the soft and subdued manner in which that portion was given; whilst the effect of the full parts, in which the instrumental band and the organ were all employed, was magnificent in the extreme, and produced a corresponding impression, especially upon those who had not been present on either of the preceding days.

SONG.—(*Solomon.*)—HANDEL.—MISS D. TRAVIS.

What though I trace each herb and flower
That drink the morning dew,
Did I not own JEHOVAH's power,
How vain were all I knew!

[Say, what's the rest but empty boast,

The pedant's idle claim;

Who having all the substance lost,

Attempts to grasp a name?]*—Da Capo.*

The universal and extremely powerful emotion which was produced by the exquisite manner in which Miss Travis performed this pleasing song, has already been the subject of remark, (see page 78, *ante*,) and has been generally spoken of wherever the festival itself has formed the topic of conversation. There was certainly something exceedingly affecting in the contrast afforded by this quiet and solemn air to the loud clangour of the preceding choruses. A profound stillness, indicative of deep attention, during which a sense of the vanity of all merely human knowledge seemed, at least, to penetrate every heart, gave opportunity for the reflection, in strict accordance with the sentiment of the words, that Solomon himself, who "was wiser than all men, and spake of trees, from the cedar tree that is in Lebanon, even unto the hyssop that springeth out of the wall," was not, in all his glory, arrayed like one of the lilies of the field. Miss Travis has been said to be "all correctness," and, undoubtedly, her taste has been formed in a severe school, but mere correctness only would not have moved all hearts, and drawn forth tears from so many eyes, as her performance did this morning: it was not only eminent for distinctness and clear articulation, but for deep feeling; the enunciation of the words "*Jehovah's power*," was finely energetic, while that of "*How vain were all I knew*," was no less remarkable for its affecting pathos. At the conclusion, so powerful was the sensation of delight, that among the occupiers

of the aisles it broke out into an audible expression of applause, which was instantly checked ; whilst, from the presiding authorities in the gallery, it elicited a signal for its repetition—a well-deserved honour, it must be admitted, conferred from an impulse of feeling, and which gave great satisfaction to the audience ; but which, in its consequences, might possibly have proved embarrassing, since it could not fail to create a desire in other breasts for a similar distinction, to the gratification of which it might not be easy to assign the necessary limits, besides adding to the length of performances, already, perhaps, too much extended. A compliment of this sort should, indeed—if paid at all in a performance of sacred music—be paid rather to the piece than to the singer, however eminent ; and we should have preferred the repetition of one of Handel's sublime choruses to that of any single air whatever, since many opportunities of hearing the finest singer, under very favourable circumstances, may be in future store for those, who have but little prospect of ever again witnessing the effects of such a choral band as was now collected together.

The oratorio of *Solomon* was first performed at Covent Garden in 1748. This song has always been a favourite with the public. Mr. Harrison sang it at the *Antient Concerts* in 1783, and it was sung by Mrs. Billington on the second night of her engagement there, in 1786. Madame Mara chose it as one subject for the display of her remaining powers in 1820 ; in which year also Miss Travis obtained considerable credit by her performance of it at the Birmingham festival.

SELECTION from the REQUIEM.—MOZART.

CHORUS.

Rex tremendæ Majestatis !
Qui salvandos salvas gratis,
Salva me, fons pietatis !

QUARTETTO.—WITH DOUBLE CHOIR.

MRS. SALMON, MISS GOODALL, MESSRS. W. KNYVETT, BUGGINE, VAUGHAN, SAPIO, BELLAMY, and ISHERWOOD.

Recordare, Jesu pie !
Quod sum causa tuæ viæ,
Ne me perdas illâ die.
Quærens me, sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.
Juste Judex ultionis !

Donum fac remissionis,
Ante diem rationis.
Ingemisco tanquam reus,
Culpâ rubet vultus meus,
Supplicanti parce, Deus !
Qui Mariam absolvisti,
Et latronem exaudisti,

Mihi quoque spem dedisti.
Preces meæ non sunt dignæ,
Sed tu, bonus, fac benignè,
Ne perenni cremer igne.

Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextrâ.

CHORUS.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum, quasi cinis,
Gere curam mei finis.

CHORUS.

Lacrymosa dies illa,
Quâ resurget ex favillâ,
Judicandus homo reus:

Huic ergo parce, Deus!
Pie Jesu Domine!
Dona eis requiem. Amen.

QUARTETTO.—WITH DOUBLE CHOIR.

MISS STEPHENS, MISS D. TRAVIS, MESSRS. W. KNYVETT, BUGGINE, VAUGHAN, SAPIO, BELLAMY, and
ISHERWOOD.

Benedictus qui venit in nomine Domini.

It is well known, that the latter days of Mozart were clouded by a gloom of mind, to which his habits of life had, unhappily, in some degree contributed; he became timidly apprehensive of future evils, and disturbed by the idea that he had not long to live. During the composition of the *Zauberflöte*, he was seized with fainting fits; and, being carried to bed, was roused from his melancholy only by the terrible presentiment of his approaching end; and it was in this mental and bodily condition, under the influence of alternate excitation and despair, that he produced his *Clemenza di Tito*, with some other less celebrated pieces; and, lastly, the *Requiem*.*

* The remarkable circumstances attending the composition of the work before us, though pretty generally known, are so interesting in themselves, independently of the light which they throw upon the design of the author, that we cannot refrain from transcribing the account of them given in the *Lives of Haydn and Mozart*; observing only, that the work was not completed, as is there stated, as will appear by the subsequent note.

“One day, when Mozart was plunged in a profound reverie, he heard a carriage stop at his door. A stranger was announced, who requested to speak to him. A person was introduced, handsomely dressed, of dignified and impressive manners. ‘I have been commissioned, Sir, by a man of considerable importance, to call upon you.’—‘Who is he?’ interrupted Mozart.—‘He does not wish to be known.’—‘Well, what does he want?’—‘He has just lost a friend whom he tenderly loved, and whose memory will be eternally dear to him. He is desirous of annually commemorating this mournful event by a

“ So wonderfully does this most celebrated of all Mozart's sacred works combine all the attributes of grandeur in design and execution, so concentrated, and deep, and intense, is the feeling that it inspires, so inimitable the imagination, so sound the judgment, so consummate the mastery over all the erudition and all the graces of the

‘ solemn service, for which he requests you to compose a *Requiem*.’ Mozart was forcibly struck by this discourse, by the grave manner in which it was uttered, and by the air of mystery in which the whole was involved. He engaged to write the *Requiem*. The stranger continued, ‘ Employ all your genius on this work ; it is destined for a connoisseur.’—‘ So much the better.’—‘ What time do you require ?’—‘ A month.’—‘ Very well : in a month's time I shall return.—What price do you set on your work ?’—‘ A hundred ducats.’—The stranger counted them on the table, and disappeared.

Mozart remained lost in thought for some time ; he then suddenly called for pen, ink, and paper, and, in spite of his wife's entreaties, began to write. This rage for composition continued several days ; he wrote day and night, with an ardour which seemed continually to increase ; but his constitution, already in a state of great debility, was unable to support this enthusiasm : one morning he fell senseless, and was obliged to suspend his work. Two or three days after, when his wife sought to divert his mind from the gloomy presages which occupied it, he said to her abruptly : ‘ It is certain that I am writing ‘ this *Requiem* for myself ; it will serve for my funeral service.’ Nothing could remove this impression from his mind.

As he went on, he felt his strength diminish from day to day, and the score advanced slowly. The month which he had fixed, being expired, the stranger again made his appearance. ‘ I have found it ‘ impossible,’ said Mozart, ‘ to keep my word.’—‘ Do not give yourself any uneasiness,’ replied the stranger ; ‘ what further time do you require ?’—‘ Another month. The work has interested me more ‘ than I expected, and I have extended it much beyond what I at first designed.’—‘ In that case, it is ‘ but just to increase the premium ; here are fifty ducats more.’—‘ Sir,’ said Mozart, with increasing astonishment, ‘ who then are you ?’ ‘ That is nothing to the purpose ; in a month's time I shall return.’ Mozart immediately called one of his servants, and ordered him to follow this extraordinary personage, and find out who he was ; but the man failed for want of skill, and returned without being able to trace him. Poor Mozart was then persuaded that he was no ordinary being, that he had a connection with the other world, and was sent to announce to him his approaching end. He applied himself with the more ardour to his *Requiem*, which he regarded as the most durable monument of his genius. While thus employed, he was seized with the most alarming fainting fits, but the work was at length *completed* before the expiration of the month. At the time appointed, the stranger returned, but Mozart was no more.”

art possessed by Mozart, and exerted upon this his last effort, that it might almost seem impossible to resist the belief of a supernatural stimulus which the story connected with its production is calculated to engender, did we not know, that in human affairs a cause equal to its effect is generally to be traced out. Such a cause, we should say, existed in the actual state of excessive irritability to which the nerves of Mozart were excited. This was the very condition upon which any extraordinary circumstance would act with double force; and when the mind has received the impressions which his mind is related to have received from the commission of the stranger who employed him in this work, the very pre-disposition and the impression would reciprocate their mutual power, and bring on that enthusiastic and preternatural depth of feeling and vigour of thought, of which there are so many marks in every bar of this prodigious effort. So multiplied, so extraordinary, and so exalted, indeed, are the triumphs of genius throughout, that a volume to students in composition might be usefully written to illustrate the philosophy and the science of the *Requiem*." *

* *Quarterly Musical Magazine*, vol. iii., p. 99.—In the review of Mr. Novello's edition of Mozart's masses, from which the above very just observations upon the *Requiem* have been taken, the writer, in adverting to the difficult question of who finished that work, seems to incline to the opinion, that much stress cannot be laid upon the repetition of the music of the *Kyrie* to words of a different character; and that, had any other hand been employed in the conclusion, there would have been evidence of the fact more decisive than is to be drawn from the natural supposition of Mozart's anxiety to give the utmost diversity to his composition. On this very interesting subject to the musical world, considerable, though not wholly satisfactory, information has lately been obtained. A letter from Frankfort, in the *Harmonicon* for March, 1824, after describing various unpublished works of Mozart's, in the possession of M. André, of Offenbach, mentions a letter in Madame M.'s own hand, in which she distinctly says, that only a small part of the *Requiem* was composed by her husband, and maintains, that every thing from the *Dies iræ*, (p. 20 of Breitkopf's score) is by other masters. M. André likewise assured the writer, that all from p. 90 of that edition was by M. Süsmayer, chapel-master at Vienna, consequently also the inimitable *Benedictus*; a statement which Süsmayer's known compositions do not altogether tend to confirm. On this it is remarked by the editor, that "it has always been understood, and never before denied, that the whole of the *Requiem*, except the latter portion only of the final movement, was the work of the one vast genius

The following description of this work is given by Mr. Gardiner in a note to the *Lives of Haydn and Mozart*, p. 403, and is evidently penned under the impression, which would now appear to be erroneous, that it was nearly finished by Mozart himself.

"This great work is a solemn mass in D minor for the burial of the dead, hung round with the funereal pomp and imagery which the forebodings of the author inspired. At its opening, the ear is accosted by the mournful notes of the *Corni di bassetto*, mingling with the bassoons in a strain of bewailing harmony, which streams with impres-

whose name it bears; and it carries, in every part of it, internal evidence of the fact. Had another written the *Recordare* or the *Benedictus*, the *Confutatis* or the *Hosanna*, he would have burst out of obscurity, and put in his claim to immortality."—The probability, therefore, appeared to be, that both Madame Mozart and M. André were in error upon this point.—But in the *Harmonicon* for April, M. Fayolle has communicated a letter from M. Süsmayer himself to Messrs. Breitkopf and Härtel, on the occasion of their publishing the piece in question, dated Sept. 8, 1800, wherein he states, "that many composers were engaged to put a finishing hand to the work; but no one dared to compromise his talents by venturing a competition with the genius of Mozart. At last," he continues, "I was applied to, as it was known that I had executed and sung over with Mozart, several pieces of this composition, that he had often talked over the subject with me, and had communicated to me his ideas relative to that part of the accompaniment which still remained to be added. I have done my best, and shall be fully rewarded, if the connoisseur shall find in my work any portion, however small, of the immortal genius of Mozart.—The pieces which Mozart had almost completed, are, the *Requiem æternam*, the *Kyrie*, the *Dies iræ*, and the *Domine Jesu Christe*. The four parts for the voice, and the bass of these four pieces, are entirely from the hand of Mozart, but only the *motivo* of different parts of the accompaniment was written. The last couplet of the *Dies iræ* composed by him is that beginning '*Quâ resurget.*' From the couplet '*Judicandus homo,*' the remainder of the *Dies iræ*, the *Sanctus*, the *Benedictus*, and the *Agnus Dei*, belong exclusively to me; but, in order to give more uniformity to the work, I took the liberty of repeating the fugue in the *Kyrie*, at the couplet '*Cum sanctis.*'"—In this letter M. S. appears first to state, that he only compiled the accompaniments which remained to be added; but afterwards he seems to claim certain portions *exclusively* as his own. If the *Benedictus* really belongs to him, he has probably been indebted for a hint towards its composition to the corresponding portion of Mozart's second mass in C:—we must, however, take leave of this interesting subject, in the hope that the obscurity under which it still labours, may, ere long, be wholly removed.

sive effect amidst the short sorrowful notes of the accompanying orchestra. The *Dies iræ* follows in a movement full of terror and dismay. The *Tuba mirum*, is opened by the sonorous *tromboni*, to awaken the sleeping dead. Every one acquainted with the powers of this instrument acknowledges the superiority of its tones for the expression of this sublime idea. *Rex tremendæ Majestatis*, is a magnificent display of regal grandeur, of which none but a Mozart would have dared to sketch the outline. It is followed by the beautiful movement *Recordare*, which supplicates in the softest inflexions. The persuasive tone of the *Corni di bassetto* is again introduced with unexampled effect. It is too evident where the pen of our author was arrested; and this wonderful performance is very absurdly finished by repeating some of the early parts of the work to words of a very contrary import. The *Lux æterna*, is a subject worthy of the pen of Beethoven, and it is to be hoped he will yet finish this magnificent work, in a style worthy of its great projector."

This celebrated composition was performed at Vienna in memory of Haydn, a few weeks after his death, when the French were in possession of that capital; it was also performed at Breslau on the anniversary of Mozart's birth-day, in 1823, by a band of *two hundred and sixty* musicians. A considerable portion of it, beginning with the *Dies iræ*, which, from the statement in the preceding note, would appear to be precisely the point where Mozart's pen began to grow feeble, formed one of the principal attractions of the Birmingham festival of 1820, (a shorter selection from it having been previously given at that of 1817;) and, we must candidly confess our opinion, that the choruses were then performed with greater accuracy and effect than at this time. The comparative inefficiency of the chorus-singers in these pieces, and the defective and partially confused performance that was observable in the *Confutatis*, which are, unquestionably, to be ascribed only to the want of practice, forcibly point out the necessity of local rehearsals, and the value of the choral societies which have been already noticed (see p. 142, *ante*,) in supplying the place of more general rehearsals than can possibly be obtained at provincial festivals on a large scale. The imperfect and irregular pronunciation of the Latin words, formed also a consider-

able drawback on the effect, * and was made more prominent by the correctness and uniformity of that of the principal singers in the quartettos, the execution of which, both vocal and instrumental, was perfectly delicious, and beyond all praise. In adverting to the weaker parts of these performances, the reader, it is hoped, will bear in mind the difficulties attending a first attempt of such a magnitude; and he may be assured, that the experience which has been acquired will be unremittingly directed towards the removal of every remaining obstacle to the full perfection of those future festivals, of which, it cannot now be doubted, that the city and cathedral of York will long continue to be the attractive scene.

DOUBLE CHORUS.—LEO.

Gloria patri, et Filio, et Spiritui Sancto: Sicut erat in principio, et nunc, et semper, et in secula seculorum.—Amen.

This majestic chorus, which is very generally known from its frequent performance at the *Antient Concerts* and the provincial music meetings, was the first composition for a double choir introduced at this festival; where, although it was ex-

* Respecting the real, though little regarded, poetic merit of these words, the following is the opinion of one whose competent judgment will not be disputed. Sir W. Scott, in his *Life of Dryden*, p. 341, observes, that about the time when the poet wrote his first Cecilian ode, he “became acquainted with the simple and beautiful hymns of the Catholic ritual, the only pieces of uninspired sacred poetry which are worthy of the purpose to which they are dedicated. It is impossible to hear the ‘*Dies iræ*,’ or the ‘*Stabat mater dolorosa*,’ without feeling, that the stately simplicity of the language, differing almost as widely from classical poetry as from that of modern nations, awes the congregation, like the architecture of the gothic cathedrals in which they are chaunted. The ornaments which are wanting to these striking effusions of devotion, are precisely such as would diminish their grand and solemn effect; and nothing but the cogent and irresistible propriety of addressing the Divinity in a language understood by the whole worshipping assembly, could have justified the discarding these magnificent hymns from the reformed worship.” May we be allowed to draw the attention of our composers of sacred music to the two of Dryden’s productions which follow this passage, and which are there printed *for the first time*, as affording fine subjects for the exercise of their skill—the *Te Deum*, and Lactantius’s hymn, ‘*Ut queant laxis*,’ translated by him into English verse.

ecuted in a very respectable manner, it was not wholly free from the operation of the same causes which have been mentioned as impairing the effect of the *Requiem*.*

PSALM XVIII.—(Old Version.)—CROFT.—St. Matthew's Tune.

O God, my strength and fortitude,—of force I must love thee,
Thou art my castle and defence—in my necessity :

My God, my rock in whom I trust,—the worker of my wealth,
My refuge, buckler, and my shield,—the horn of all my health.

When I sing laud unto the Lord,—most worthy to be served,

Then from my foes I am right sure—that I shall be preserved,

The pangs of death did compass me,—and bound me every where :

The flowing waves of wickedness—did put me in great fear.

The Lord descended from above,—and bow'd the heavens high,

And underneath his feet he cast—the darkness of the sky ;

On Cherub and on Cherubim,—full royally he rode,

And on the wings of mighty winds—came flying all abroad.

In this truly admirable specimen of the genuine old English psalm-tune in plain counter-point, there was presented to the audience as great a contrast to the preceding pieces as could probably be afforded by any two styles of sacred music whatever. It was sung in alternate verse and chorus, accompanied on the organ only, and introduced by a prelude by Dr. Camidge, which commanded the most profound attention

* Leonardo Leo, principal organist of the Chapel-royal at Naples, was not only admired and respected by his contemporaries, but still continues to be held in reverence by all that are acquainted with his works. *Sofonisba*, his first opera, was produced at Naples, in 1718, in which year he also superintended the performance there of Handel's *Rinaldo*, and two of his operas were brought out in England in 1728 and 1729. In his dramatic works the purity of his harmony, and the elegant simplicity of his melody, are as remarkable as the judicious arrangement of the parts ; and his masses and motetts, which are carefully preserved by the curious, possess all the choral harmony of the 16th century. Dr. Crotch has given a specimen of his compositions, and there are five in Mr. Latrobe's *Selection*, some of which are taken from Metastasio's oratorio of *S. Elena al Calvario*, as set by him. Leo is said, by Dr. Burney, to have died about the year 1742, aged 53 ; but a letter, in the *Lives of Haydn, &c.*, fixes his death, more correctly, in 1745, though it is erroneously added, that he only reached the age of 42 : he is also there stated to have studied under Porpora, from whom Haydn likewise received instructions. His *Miserere*, in eight real parts, has been greatly celebrated, and his *Solfeggi* are even yet in general use. Above all, Mozart had the highest opinion of the merit of his works.

from its deeply solemn and appropriate character; and evinced that just sense of the nature and use of this noble instrument, which Milton ascribes to the "skilful organist, whose whole symphony, with artful and unimaginable touches, adorns and graces the much-studied chords of some choice composer." It has been objected, indeed, by some, that a psalm-tune was not altogether suitable for a meeting like the present, and that it was a waste of the strength of so large a vocal band to employ it upon a piece of simple harmony. The objection as to propriety may not be without weight when applied to the performance of psalm-tunes at concerts, even at those of the *Antient Music*; where, according to Mr. Greateorex, in the preface to his *Parochial Psalmody*, several of them, (including the present tune, which is given in that work,) are annually performed with sublime effect; but, surely, their devotional character does not disqualify them for the interior of a cathedral; and, musically speaking, independently of the relief afforded by variety of style, their introduction may be justified by the consideration of the improvement in the taste of the public for this noble, but neglected, portion of divine worship, which their accurate and impressive performance may reasonably be expected to produce.

The subject of metrical psalmody has been so copiously illustrated by many able writers, that an abridgment of its history, which may almost be said to be that of the Reformation itself, is scarcely practicable on a moderate scale. The custom of singing airs in slow notes of equal length, seems unquestionably to have had its origin in Germany, and may be traced as far back as the time of the Albigenses, the Waldenses, &c. The early tunes themselves appear, however, from a psalm-book of the Bohemian brethren in 1538, to have been taken, in many instances, from the chants of the Romish church. Throughout Europe, the practice of psalm-singing was esteemed a sure mark of attachment to the doctrines of the reformation; and in England, we are informed, that as many as *six thousand* persons would unite together in that exercise at St. Paul's cross; whilst on the continent, the psalms of Marot were so much in vogue, that, according to Warton, "in the language of the orthodox, psalm-singing and heresy were synonymous terms." The old version of the 18th psalm appears to have been one of those that were written by Sternhold himself, though it is not found

in the early editions, but was added with his initials, after his death, in 1581. Dryden honoured the last verse with high commendation, and even imitated it in his *Annus Mirabilis*: Warton also, who was warmly opposed to all psalmody, and “reprobated any version at all, especially if intended for the use of the church,” notices this psalm as one in which Sternhold is supposed to have exerted his powers most successfully, but imputes its superiority to his having closely adhered to the texture of the prose. The original tune appropriated to it, which was used until superseded by the composition of Dr. Croft, is given by Sir J. Hawkins, (vol. iii., p. 516,) from the edition of 1562.*

The performance of this composition of our able countryman was attended by a

* The reader, who wishes to investigate a subject of considerable interest, will find the musical history of psalmody related at length, by Hawkins and Burney, in the third volumes of their respective works; and its literary history by Warton, in the third volume of his *History of English Poetry*, (Ed. 1824, 8vo.) The authorship of the old version of the psalms is fully investigated in an article in the *Censura Literaria*, (vol. 1, Ed. 1815,) and its merits, which have been much decried, are fairly examined, to do which it is necessary to refer to the old editions, the modern ones being much altered, and generally for the worse. The above psalm is given correctly, with the exception of the last line, which has been varied since the time of Dryden, and stands originally thus:—“*And on the wings of all the winds,*” &c. It certainly does not appear that either of the authorised versions, as they are termed, rest on any other foundation than that of royal *permission*; this subject has lately been agitated with some warmth of interest, but whatever be their *authority*, since the bitter disputes of the 16th century, between the advocates of choral and congregational singing, the abuses which have prevailed in the latter have been frequently complained of. Honest Master Mace, who expatiates on “the unutterable excellency and benefit of psalms rightly sung,” complains of their being “miserably tortured and tormented” 150 years ago; and whoever listens to the strange ballad-like tunes which are now in vogue, and which have crept even into our churches, may soon be convinced of the applicability of his remarks at the present time.—But the subject is as extensive as it is important, and we refer, with pleasure, to the excellent *Letters on Church Music*, which have been reprinted from the *Bristol Mirror*, in the fourth volume of the *Quarterly Musical Magazine*, and with an earnest wish that the diffusion of the sentiments contained in them, and the frequent performance of such tunes as Dr. Croft’s, might be the means of working a salutary and much-needed reformation in this beautiful portion of divine service.

very remarkable testimony to his merits, and to the great effect that it is capable of producing; to which, however, we should scarcely have adverted, had not the circumstance of Madame Catalani quitting the orchestra in tears, after the following song, been generally observed, and, perhaps, as generally misunderstood. The simple fact is, that she felt herself completely overpowered by the solemn grandeur of a style of music with which she was not familiar, and could not recover her composure for a considerable time; and, in speaking, at the close of the festival, of the powerful emotion which it excited in her mind, she made particular inquiry respecting the author of so impressive and majestic a composition.* The musical reader will scarcely need to be reminded, how deeply Haydn was affected by a performance not very dissimilar to this; when he heard *four thousand* children, at St. Paul's, sing Jones's chant in E, he said, that this simple and natural air gave him the greatest pleasure he ever received from the performance of music.

SONG.—*Theodora*.—HANDEL.—MADAME CATALANI.

RECITATIVE.

[O worse than death indeed! Lead me, ye guards,
Lead me, or to the rack, or to the flames;
I'll thank your gracious mercy.—]

AIR.

Angels, ever bright and fair,
Take, O take me to your care!
Speed to your own courts my flight,
Clad in robes of virgin white.—*Da Capo*.

This beautiful song is so well known as to render any comment upon it superfluous to the great majority of readers; yet, as being a standard composition, the remarks made upon its construction in the *Essays on the Philosophy of Musical Composition*, before referred to, may not be unacceptable. It is there observed that, in this example of devotion mingled with resignation, the intervals being somewhat broken, follow the de-

* We may take this occasion to correct an error respecting the cause of Dr. Croft's decease, as stated at p. 209, *ante*. He died on the 14th August, 1727, and the coronation of George II., by attending at which Sir J. Hawkins says that he caught his illness, did not take place until the 11th of October following.

pressed state of the mind. "After the invocation, the passages descend, but the intervals are still not distant. In the second strain there is, as the words necessarily imply, a continued ascent; '*Speed to your,*' &c., but still the intervals lie close to each other, which is, perhaps, not quite conformable to the idea of rapid motion:—however, the generally pensive cast of the whole song affects the expression, and the notion of swift ascent is modified by the plaintiveness and solemnity of the imprecation."

It will be evident from what has just been mentioned, that Madame Catalani laboured under considerable agitation, which was, indeed, sufficiently visible to those around her, during the performance of this song; nevertheless, omitting the recitative, she exerted herself in it to the utmost of her power, but was obliged to retire immediately at its close. We must, however, observe, that it was transposed at her request, from the mild, sober, and contemplative key of F, to the brilliant, and therefore less appropriate one, of E, to the manifest injury of the effect.

The oratorio of *Theodora*, written by Dr. Morell, is founded on the story of the martyrdom of Theodora and Dydimus, as related in a tract by the Hon. Robert Boyle, and was first performed at Covent Garden, in 1749. We are told, that Handel valued it more than any other of his productions of that kind, and his preference of the chorus "*He saw the lovely youth,*" to the "*Allelujah,*" has been already mentioned; nevertheless, it did not attract the attention of the public; and, besides the present universally favourite song, the air "*Lord, to thee,*" (formerly sung by Mr. Bartleman,) and the chorus, "*Venus laughing,*" are almost the only pieces contained in it that are brought forward at the present day, even at the *Concerts of Antient Music*.

The first part of this morning's selection was concluded with the following effective chorus, which was exceedingly well performed.

DOUBLE CHORUS.—Solomon.—HANDEL.

From the censer curling rise
Grateful incense to the skies;
Heaven blesses David's throne,
Happy, happy, Solomon!
Live, live for ever, pious David's son!
Live, live for ever, mighty Solomon!

PART II.—PART FIRST OF THE CREATION.—HAYDN.

INTRODUCTION.—REPRESENTATION OF CHAOS.

The oratorio of the *Creation*, which is generally acknowledged to be the greatest of Haydn's works, although he himself appears to have esteemed his *Seven last words of Christ* above all others, has been styled by his lively biographer, "the epic poem of music;" and the same writer gives it as his opinion, that not only did Haydn learn from Handel "the art of being majestic," but that we are indebted for the *Creation* itself to the study of his sublime compositions. It seems, however, that the principal encourager, if not the projector, of this work, was the Baron von Swieten, the Emperor's librarian, who entertained the opinion, that music, which succeeds so well in expressing the passions, might also describe the objects of nature, by awakening in the mind of the auditor, emotions similar to those which these objects occasion; and who assisted in arranging the words for the composer.

Haydn undertook this great work after his return from London, when he was about sixty-three years old, and it occupied him two whole years. Being once urged to bring it to a conclusion, he calmly replied, "I spend much time over it, because I intend it to last a long time."—"When I was employed upon the *Creation*," said he, on another occasion, "I felt myself so penetrated with religious feeling, that, before I sat down to the piano-forte, I prayed to God with earnestness, that he would enable me to praise him worthily." In the beginning of 1798 it was completed; and it was performed for the first time in the following Lent, at the Schwartzenburg palace, at the expense of the *Dilettanti* society, with the greatest enthusiasm, Haydn himself presiding over the orchestra. It was published in score in 1800, and performed in London in the spring of that year, (see p. 58, *ante*.) In the following winter Steibelt introduced it at Paris, where its first representation took place on the evening, and commenced at the very hour, when the explosion of the infernal machine occurred and alarmed the audience. There was also one other remarkable occasion* on which it

* In 1805, the Paris papers erroneously announced Haydn's death, and the Institute caused a mass to be celebrated in his honour. Shortly afterwards the widow and the son of Mozart gave a concert at

was brought forward in honour of the composer, the circumstances attending which are related with considerable interest by his biographer.

A wide field is opened for the discussion of the subject of imitative music in the consideration of this oratorio. Imitative music is of two kinds, physical and sentimental, and it is the former which characterises the *Creation*—not, indeed, carried to excess, (except perhaps in the introduction, the idea of which was suggested by the Baron,) but only indicating nature, without minutely copying her. This kind of imitation is descriptive of objects and imagery; the other, which is unquestionably the

Vienna on the anniversary of his birth-day, which reminded the public of the loss they had already sustained, and of that which they were shortly about to experience. "It was agreed to perform the *Creation*, with the Italian words of Carpani, and *one hundred and sixty* musicians assembled at the palace of Prince Lobkowitz. They were aided by three fine voices, Madame Frischer, of Berlin, Messrs. Weitmüller and Radichi. There were more than 1500 persons in the room. The poor old man, notwithstanding his weakness, was desirous of seeing, once more, that public for which he had so long laboured. He was carried into the room in an easy chair. The Princess Esterhazy, and his friend Madame De Kurzbeck, went to meet him. The flourishes of the orchestra, and still more, the agitation of the spectators, announced his arrival. He was placed in the middle of three rows of seats, destined for his friends, and for all that was illustrious in Vienna. Salieri, who directed the orchestra, came to receive Haydn's orders before they began. They embraced; Salieri left him, flew to his place, and the orchestra commenced amidst the general emotion. It may easily be judged, whether this religious music would appear sublime to an audience whose hearts were affected by the sight of a great man about to depart out of life. Surrounded by the great, by his friends, by the artists of his profession, and by charming women, of whom every eye was fixed upon him, Haydn bid a glorious adieu to the world and to life.

"The Chevalier Capellini, a physician of the first rank, observed, that Haydn's legs were not sufficiently covered:—Scarcely had he given an intimation to those who stood around, than the most beautiful shawls left their charming wearers, to assist in warming the beloved old man.

"Haydn, whom so much glory and affection had caused to shed tears more than once, felt himself faint at the end of the first part. His chair was brought. At the moment of leaving the room, he ordered the chairmen to stop; thanked the public first by an inclination of the head; then, turning to the orchestra, with a feeling truly German, he raised his hands to heaven, and with eyes filled with tears, pronounced his benediction on the antient companions of his labours."—(*Life of Haydn*, p. 309.)

peculiar province of music, of passions and sentiments; and in its very nature the creation was a subject full of opportunities for the display of the first-mentioned; yet, before the imagination of the hearer can be brought to go along with that of the composer, in the introductory symphony, it is perhaps necessary, since the art of music is not essentially imitative of the objects of the sense of hearing, to inform him of the subject proposed for imitation,—and then the mind is guided to perceive some analogy between its dark and mysterious character, and the wild and broken and singular modulations of the harmony. The author of the *Life of Haydn*, thus describes the opening of the *Creation*, with the overture representing chaos.

“The ear is struck with a dull and indefinite noise, with inarticulate sounds, with notes destitute of any perceptible melody. Some fragments of agreeable passages are next perceived, but still imperfectly formed, and always deprived of cadence. Afterwards follow half-formed images, some grave, others tender: every thing is mingled; the agreeable and the powerful succeed each other accidentally; the great borders on the little; the austere and the cheerful are confounded together. An assemblage the most singular of all the figures of music, of trills, flights, *mordenti*, syncopes, discords, give, it is said, a very good idea of chaos.*”

* To the above description the following quotation has been subjoined, by Mr. Gardiner, from a *Defence of Modern Music*, communicated by him to the *Monthly Magazine*, for March 1811; where he designates this oratorio as “a treasure of musical sublimity,” in which “we find every voice and instrument conspiring to raise the mind of man to contemplate the wonderful works of God.”—“Were it necessary to bring further illustrations of the superior powers of the new music, compared with that of the antients, we might attempt a description of the *Chaos*, which opens the work we have been quoting.—It commences with all the known instruments, displayed in twenty-three distinct parts. After these are amalgamated in one tremendous note, a slight motion is made perceptible in the lower parts of the band, to represent the rude masses of nature in a state of chaos. Amidst this turbid modulation, the bassoon is the first that makes an effort to rise, and extricate itself from the cumbrous mass. The sort of motion with which it ascends, communicates a like disposition to the surrounding materials, but which is stifled by the falling of the double basses, and the *contra fagotto*.—In this mingled confusion, the clarionet struggles with more success, and the ethereal flutes escape into air. A disposition verging to order is seen and felt, and

The general effect of this introduction was wonderfully heightened by the vastness of the building in which it was now performed ; but, on the other hand, it was somewhat impaired by the neglect of several of the violinists in not providing themselves with *mutes*; and we have certainly heard the solo passages for the wind-instruments executed with greater precision than at this time : nevertheless, there was an overwhelming grandeur throughout the whole of the opening scene, which may be regarded as consisting, together with the symphony, of the following pieces, the connexion of which is so intimate as to preclude their being separately considered.

every resolution would intimate shape, and adjustment, but not a concord ensues ! After the volcanic eruptions of the *clarini* and *tromboni*, some arrangement is promised ; a precipitation follows of the discordant sounds, and leaves a misty effect that happily expresses the ‘*spirit of God moving upon the face of the waters.*’ At the fiat ‘*Let there be light !*’ the instruments are unmuted, and the audience is lost in the refulgence of the harmony.”

It must not, however, be supposed, that this great work has wholly escaped the animadversions of musical critics ; its very claim, indeed, to the title of an *oratorio* has been denied by M. Choron, who says, that the *Creation* and the *Seasons* are more properly termed *cantatas* ; though it does not appear why the former should be deprived of its rank, however just the observation may be allowed to be as applied to the latter. The principal objections which have been urged against Haydn’s music for the church, such as its being too light and dramatic, the modulation too abrupt, &c., have been stated with much force and candour in the communications of a *Musical Student* to the *Quarterly Magazine*, some of whose observations on the present oratorio, in which a different estimation is given of the merits of the introduction from that already quoted, are, on that account, subjoined for the information of the reader, who must be left to form his own judgment upon the conflicting opinions laid before him.

“The *Creation* does not add essentially to the fame of Haydn.—We discover great invention and variety, joined to a consummate knowledge of the orchestra, and of the powers and peculiar properties of every instrument which it contains. But the vocal part is feeble, in comparison to the instrumental, and the style in general wants elevation. The best parts are the choruses, which seem to be written on the Handelian model.—The *Chaos* seems only calculated to excite gaping astonishment in the hearers. Some, indeed, may think that there is absurdity in the attempt to paint disorder and confusion by means of modulated sounds. And it may be observed, that Haydn, with all his pains, has not made his chaos sufficiently chaotic ; for there are certain places where the parts imitate each other in a manner which shews too much art and contrivance.”—*Quarterly Musical Magazine*, vol. iii., p. 13.

RECITATIVE.—(*Raphael.*)—MR. ISHERWOOD.

In the beginning God created the heaven and the earth; and the earth was without form, and void; and darkness was upon the face of the deep.

CHORUS.

And the Spirit of God moved upon the face of the waters: and God said; "Let there be light!" and there was light.

RECITATIVE.—(*Uriel.*)—MR. VAUGHAN.

And God saw the light that it was good; and God divided the light from the darkness.

AIR.

Now vanish before the holy beams

The gloomy shades of antient night;

The first of days appears!

Now chaos ends, and order fair prevails:

The infernal host, confounded and dismay'd,

Fly to the dark abyss of woe

And endless night.

CHORUS.

Despairing, raging, cursing, down they rapid fall.

A new created world springs up at God's command.

After some further remarks upon the introduction, our biographer presents us with the following observations upon the above scene:—

"Music re-appears in all her charms in Haydn's oratorio, when the angels begin to relate the great work of the creation. We soon come to the passage which describes the creation of light, '*And God said, let there be light! and there was light!*' It must be confessed that nothing can have a grander effect. Before this fiat of the Creator, the musician has gradually diminished the chords; he introduces the unison, and the piano still growing softer, as the suspended cadence approaches:—at last this cadence bursts forth in the most sonorous manner at the words, '*And there was light!*' This burst of the whole orchestra in the resounding key of C, accompanied with all the harmony possible, and prepared by the gradual fading of the sounds, actually produces upon us, at a first representation, the effect of a thousand torches suddenly flashing light into a dark cavern. The faithful angels afterwards describe, in a fugued passage, the rage of Satan and his accomplices precipitated into an abyss of torments by the hand of him whom they hate. Here Milton has a rival. Haydn employs profusely all that is disagreeable in the enharmonic genus; horrible discords, strange modulations, and chords of the diminished seventh. The harshness of the words further in-

creases the horrors of this chorus. We shudder, but the music begins to describe the beauties of the newly-created earth, the celestial freshness of the first verdure which adorned the world, and our minds are at length tranquillized."

In the fine recitative which introduces the first chorus, the short symphony following the words "*And the earth was without form and void*," has been pointed out as highly expressive of a feeling of uncertainty, which is greatly aided by the instant counteraction of the major key of E flat in the voice part by the introduction of the G flat in the accompaniment. The beautiful air "*Now vanish*," &c., was charmingly sung by Mr. Vaughan, and well supported by the band: the sudden change of time, with the transition from the key of E major to that of C minor, had a striking effect; and the chorus into which it leads—alternately harsh, chromatic, and gloomy—and harmonious, cheerful, and reviving—was powerfully given. The singularly ingenious construction of this scene is deserving of particular notice. The chorus does not only spring out of the air, like many of those of Handel, but is interrupted in its progress by the recurrence of a portion of it, and again resumed; and the same idea is still more fully developed in the song, "*The glorious hierarchy*," &c. Haydn has in these pieces happily availed himself of an invention of Paisiello's, whose cantata of *Giunone Lucina*, composed for the recovery from lying-in of Caroline, Queen of Naples, has been said to contain the first example of an air interspersed with choruses; and Dr. Crotch has constructed his song and chorus in *Palestine*, "*But now thy sons*," on the same model. Yet the recollection of "*Glory to God*," in *Joshua*, will enable us to claim for Handel, also, the prior knowledge and employment of this combination of alternate light and shade; and we have already seen how greatly Haydn was affected by that stupendous effort of his genius.

RECITATIVE.—(*Raphael*.)—MR. BELLAMY.

And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament; and it was so.

RECITATIVE.—*Accompanied.*

The dreadful tempest now is roused;
Swift fly the clouds on the raging winds.
The lightning gleams in the troubled air,
And awful thunder rolls on high.

Now from heaven copious stores descend;
The soft reviving rain;
Now dreary wasteful hail,
Now light and flaky snow.

AIR.—(*Gabriel.*)—*MISS STEPHENS, and CHORUS.*

The glorious hierarchy of heaven,
Behold, amazed, the marvellous work;
And through the ethereal vault resounds
The praise of God, and of the second day.

In the accompaniments to this recitative, there are some very ingenious imitations which cannot easily be described, being precisely of that class of interstitial symphonies which were first invented "to express or imitate what it would be ridiculous for the voice to attempt." The succeeding air and chorus are beautifully impressive from their simplicity, to which the open key of C. is greatly conducive. There is a passage in the former exactly the same as one in the *Dona nobis* of Mozart's tenth mass, which appears to have been a favourite subject with that composer.

RECITATIVE.—(*Uriel.*)—*MR. SAPIO.*—(From the Second Part.)

And God created man in his own image; in the image of God created he him; male and female created he them: he breathed into his nostrils the breath of life, and man became a living soul.

AIR.

In native grace and honour clad,
With reason, courage, strength adorn'd,
In conscious pride elate, he stands erect and tall,
The lord and king of all.
His large and arched front sublime,
Declares him form'd for sovereign rule,
And in his eye majestic shines emblazed,
The soul—the image of his God.
With fondness leans upon his breast,
The partner for him form'd,
A woman fair, a tender spouse:
Her softly smiling virgin looks
Of flowery spring the mirror,
Insure delight and endless love.

The bad effect of disjointed selections from a connected story like that of the present oratorio, was, perhaps, never more strikingly evinced than in the introduction of this magnificent song, descriptive of the closing acts of creation, immediately succeeding those of the second day, after which, instead of being presented with the appro-

priate chorus which closes the sixth day, "*Accomplish'd is the glorious work,*" we are carried back to the contemplation of the unfinished productions of inanimate nature. We must also observe upon the want of contrast that was occasioned by the circumstance of both this and the preceding piece, thus forcibly brought together, being written in the same key.*

The recitative, unaccompanied, and the air, are both of them powerful, dignified, and expressive. "The music," says Haydn's biographer, "increases in force and elevation at each of the words '*He stands—erect—and tall,*'—and makes a superb cadence on '*The lord and king of all,*' which it is impossible not to be struck with. The second part of it describes the creation of the charming Eve, that beauteous creature, born for love. This termination of the air gives us an idea of Adam's happiness. It is universally esteemed the finest part of the *Creation*; and according to my ideas, the reason is, that Haydn here returns to the empire of the passions, and that his subject was one of the greatest felicities of which the heart of man is susceptible."

Cherubini has copied the subject of this song into his ode on the death of Haydn, performed at the *Conservatoire* at Paris, a composition said to be in every respect worthy

* It is scarcely possible to refrain from expressing surprise, as well as regret, that the first part of the *Creation* only is in general brought forward at the provincial festivals. Many persons have never heard some of the pieces contained in the second and third parts, which surely cannot be considered as inferior to any of those in the first. Besides the present song, we may specify the exquisite duet of "*Graceful consort,*" which is almost beyond all praise, though seldom performed, and the admirable final chorus "*Praise the Lord, ye voices all.*" Indeed, next to the *Messiah*, the *Creation* is a subject, of all others, the most interesting for sacred music, and one that suffers the most by inverting the natural progression of the events; a progression, which Dryden has beautifully described in musical language in his first Cecilian ode, where, to sing the last line of the following passage between the second and the third, would produce an effect, not very dissimilar to that which is occasioned by the transposition of the above song from the second into the first act of the *Creation*.

"From harmony, from heavenly harmony
This universal frame began;
From harmony to harmony
Through all the compass of the notes it ran,
The *Diapason* closing full in MAN."

of the great musician whom it celebrates: Mr. Sapio's present efforts were highly judicious and energetic, and fully realised the expectations held out by his performance of it in the preceding season at the concerts of the *Philharmonic Society*.

RECITATIVE.—(*Raphael*.)—MR. ISHERWOOD.

And God said; "Let the waters under the heaven be gathered together in one place, and let the dry land appear;" and it was so. And God called the dry land earth, and the gathering of the waters called he sea, and God saw that it was good.

AIR.

Rolling in foaming billows,
Uplifted roars the boisterous sea;
Mountains and rocks now emerge,
Whose lofty summits pierce the clouds.
Meandering through the open plain,
With placid stream, the river flows.
Gently glides the limpid brook
In murmurs soft through mossy vales.

The part of *Raphael* is the most striking and important one in the whole of this oratorio; and it is obvious, that it is to the graceful, elegant, and flowing airs allotted to it, that the revolution which has taken place in bass-singing within the last twenty years, is to be in a great measure attributed. The cause of this prominence given to a species of voice, the previous compositions for which were, in many respects but very mechanical, was merely the accidental circumstance of there being no eminent tenor singer in Vienna, when Haydn composed his work, but, on the other hand, a bass of great finish and excellence. In this country, too, the *Creation* derived great advantage from the performance of this part by Mr. Bartleman, whose voice was admirably adapted to give full effect to its captivating melodies.

By selecting the key of D minor for the opening of this song, Haydn would seem to have acquiesced in the opinion of its peculiar fitness for describing the rushing of storms, the murmuring of waters, &c., from which supposed quality it has been denominated "the key of nature." In this part, the accompaniment for the violins is full of bustle and animation; but, at the words "*Gently glides*," a transition takes place to the major key, and the accompaniment moving smoothly in triplets, the whole assumes a pastoral character, the simplicity and serenity of which are greatly increased by the harmonious sustained notes of the horns, which, with

a hautboy and a flute, are the only wind instruments employed. Our author's biographer thus expresses himself on this subject: "One of the airs is employed in representing the effects of the waters, from the mighty roaring billows of the agitated sea, to the little brook which gently murmurs at the bottom of its valley. The little brook is given with uncommon felicity, but it must be confessed, that the very idea of an air intended to describe the *effect of water*, has something singular in it, and does not promise any very high gratification." Nevertheless, the public opinion throughout Europe has accorded to this song the praise of being one of the very first order of descriptive pieces; and it has been taken as a model by subsequent writers, among whom may perhaps be reckoned our countryman Mr. Bishop, who appears to have had it in view in some of the passages in his fine song of "*Fast into the waves*."

RECITATIVE.—(*Gabriel.*)—MRS. SALMON.

And God said; "Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after its kind, whose seed is in itself upon the earth;" and it was so.

AIR.

With verdure clad, in cheerful pride
The meadows greet the ravish'd sight;
In rich profusion spread,
Gay flowers display their thousand hues;
Here fragrant herbs their odours breathe;
Here shoots the healing plant:

With luscious fruits the bending boughs are deck'd;
The shady groves their arched tops entwine,
And lofty cedars crown the mountain's brow.

Haydn appears to have exerted all his powers upon this charming song, of which we are informed that he was very fond, and which he re-cast no less than three times; finally leaving it as we now possess it, replete with originality and elegance, and every way worthy of its author and of the reputation which it has acquired. This, however, is not altogether the opinion of his biographer, in his observations with regard to this piece. "Its object," says he, "is to describe the earth putting forth trees, plants, flowers, and odoriferous shrubs of every kind. A tender, gay, and simple air, would have been best suited to this purpose; and I must confess, I have always thought, that in this favourite air of Haydn's there was more affectation than grace and ingenuity." On an attentive perusal of the score, we certainly do not perceive the affecta-

tion and want of simplicity here complained of. The subject is beautifully given out at the commencement by the clarinet and the first bassoon *solì*, slightly supported by the violins, by which alone the voice is frequently sustained; and the accompaniments, which are remarkably delicate throughout, are only further reinforced by the occasional employment of the flutes and horns, great care being evidently taken, that the instrumental parts do not predominate over the soft and flowing melody of the air.

It only remains to add, that this exquisitely descriptive music, for the performance of which Mrs. Salmon is so justly celebrated, was most beautifully executed by her on this occasion: a chaster, sweeter, and more enchanting display of vocal excellence cannot be conceived; and having been immediately called for a second time, it was given by her with equal, or if possible, with still greater, finish and effect.

RECITATIVE.—(*Uriel.*)—MR. VAUGHAN.

And the heavenly host proclaimed the third day, praising God, and saying:

CHORUS.

Awake the harp, the lyre awake!

In strains of joy your voices raise;

In triumph sing the mighty God.

He spake the word,

And earth was clothed in bright array.

This fine and full chorus commences with the first three words "*Awake the harp,*" delivered by the voices unaccompanied, as in Handel's chorus "*The Lord gave the word.*" After ten bars of plain and majestic counterpoint, a brilliant fugue is led off by the bass voice at "*He spake the word,*" where the repetition of the subject, which is managed with admirable science and judgment, is highly appropriate to the representation of the zeal of the heavenly host celebrating, with united voices, the praises of their divine Creator. The whole piece is very Handelian in its style, and was executed with uncommon force and precision. Just as it was on the point of being concluded, at the last recurrence of the words, "*And earth was clothed in bright array,*" the sun, which had been obscured during the morning, burst forth with great splendour, pouring a flood of light upon the assembled multitude, and adding indescribably to the effect of this and the following piece, during which it continued to shine without interruption. The coincidence was remarkable, and appeared to make a strong impression

upon all present, being the subject of general conversation at the end of the second part.

RECITATIVE.—(Uriel.)—MR. VAUGHAN.

And God said: "Let there be lights in the firmament of heaven to divide the day from the night, and to give light upon the earth, and let them be for signs and for seasons, and for days and for years."

RECITATIVE.—Accompanied.

In splendour bright, the sun
Emerging darts his golden rays:
Great regent of the day:
Rejoiced through heaven's high road
To run his destined course.
With softer beams and milder light
The silver moon steals on through silent night.

Innumerable hosts of radiant orbs,
Glittering, adorn the azure vault of heaven;
And the celestial choir announced the fourth day
In song divine, proclaiming thus God's power:

CHORUS.

The heavens declare the glory of God;
The firmament displays
The wonders of his work.

TRIO, WITH DOUBLE CHOIR.—(Gabriel, Uriel, Raphael.)

MISS D. TRAVIS, MISS GOODALL, MESSRS. VAUGHAN, SAPIO, BELLAMY, and ISHERWOOD.

Day unto day doth utter speech:
Night unto night doth knowledge show.

CHORUS.

The heavens declare the glory of God; &c.

TRIO.

In every land the voice is heard,
Never unperceived; ever understood.

GRAND CHORUS.

The heavens declare the glory of God, &c.

This most celebrated scene, descriptive of the creation of the heavenly luminaries, is introduced by a symphony, commencing *pianissimo*, with the first violin and the flute in unison, on the key note of D. These are followed in immediate succession by the second violin, the tenor, and the violoncello; soon afterwards, the hautboys, the bassoon, and the horns, are made to mingle in the swelling tide of sound, during which the two first-mentioned instruments continue to ascend majestically by long and equal

notes ; until, in the tenth bar, the climax is completed by the introduction of the trumpets and the drums, in one magnificent burst, out of the loud chords of which the voice is heard to proclaim the birth of that glorious sun, the "radiant ruler of the day," "which cometh forth as a bridegroom out of his chamber, and rejoiceth as a giant to run his course."*

* Mr. Gardiner, in a note to the *Life of Haydn*,—after observing, that "perhaps there is nothing in nature, which is capable of being so well represented by sound, as light," and adverting to the notion of the blind man, who fancied scarlet to be like the sound of a trumpet, as less absurd than has been supposed—proceeds to characterise the different musical instruments by corresponding colours, and produces this symphony as an exemplification of the theory. In the commencement of it, he says, "our attention is attracted by a soft streaming note from the violins, (pink) which is scarcely discernible, till the rays of sound which issue from the second violin, diverge into the chord of the second, to which is gradually imparted a greater fulness of colour, as the violas (rose) and violoncellos (red) steal in with expanding harmony. At the fifth bar the oboes begin to shed their yellow lustre, while the flute (sky blue) silvers the mounting rays of the violin. As the notes continue ascending to the highest point of brightness, the orange, (clarinet) the scarlet, (trumpet) and the purple, (double diapason) unite in the increasing splendour ; and the glorious orb at length appears refulgent with all the brightest beams of harmony."

There is, certainly, much ingenuity as well as fancy in this comparison ; but, although the example in question does in a considerable degree bear it out, yet the minute points of the analogy are pressed with a little too much of the latter quality, when the flute, which commences with the violin, is supposed to come in with the hautboys in the fifth bar, and the orange of the clarionets is described as uniting to increase the splendour, whilst, in point of fact, these instruments are not employed at all in the piece. We will just add, that Mr. Shield has given an abridged score of this passage in his *Rudiments of thorough bass*, p. 21, observing, that "the diatonic scale in the treble is most ingeniously accompanied ;" and also another of that descriptive of the moon, quoting them both as specimens of syncopation, "one of the most lasting beauties," he says, "of the antients, for it continues to be the best part of modern composition."—Perhaps the reader will not be displeased if we detain him for a moment longer, by the following beautiful poetical description of the scene which is here expressed in musical notes :—

"As when the moon, refulgent lamp of night,
O'er Heaven's clear azure spreads her sacred light,
When not a breath disturbs the deep serene,
And not a cloud o'ercasts the solemn scene ;
Around her throne the vivid planets roll,
And stars unnumber'd gild the glowing pole,

To this splendid description of the grandest of all created objects, succeeds one of exquisite beauty, wherein the "moon, refulgent lamp of night," is presented to the imagination, in an ascending passage of gliding notes, admirably expressive of the placid tranquillity with which the queen of heaven holds on her silent course. Nothing can be more complete than the contrast between the declamatory energy of the former portion of this recitative, and the soothing serenity of the latter. Doubtless the pure elocution and the sweet and polished tones of Mr. Vaughan's voice, are most perfectly in harmony with the style of the second part; although the unusual force and power which he displayed on the first day were no less conspicuous and delightful in the opening of this piece. Yet, we would ask, why may not the experiment be tried of dividing the whole scene between two equal voices? Such an attempt would seem to be justified by the diversity of its character, at least as much as is the division of "*He shall feed his flock*," in the *Messiah*, by its length and sameness; and the effect might easily be put to the proof at any of the meetings where Mr. Vaughan may happen to be engaged with Mr. Sapio or Mr. Braham.

The language of the 19th psalm has been judiciously adopted to express the harmony that reigns through all the works of creation, in the chorus of angels, which closes the fourth day and the first part of the oratorio. The merits of this chorus have been a subject of widely conflicting opinions, which we shall endeavour briefly to lay before the reader both for his amusement and decision. "Concerning the popularity of '*The heavens are telling*,'" says the author of the *Musical Student*, "I can only account for it on the ground of its being the longest, and the loudest in the whole work. 'It begins,' says a friend of mine, 'at Vauxhall and ends at the Opera-House.' Indeed, considering the magnitude of the composition, and the hand from which it

O'er the dark trees a yellower verdure shed,
And tip with silver every mountain's head;
Then shine the vales, the rocks in prospect rise,
A flood of glory bursts from all the skies:
The conscious swains, rejoicing in the sight,
Eye the blue vault, and bless the useful light."—*Pope's Homer*, book viii.

comes, we cannot fail in being struck at the woeful common-place of its commencement and termination, which is not redeemed by the pleasing trio in the middle."* On the other hand, Mr. Gardiner declares, that "the concluding movement of 'The heavens are telling,' is penned with a majesty of thought, that transcends the powers of musical expression. With our present means we can scarcely produce a shade of what the imagination of the musician would intend."† Mr. Graham describes the opening subject as very pleasing, and the trio as "a passage set with much solemn effect, and well contrasted with the general air of cheerfulness which pervades this chorus." After mentioning some unconstrained and ingenious modulations on a fragment of the subject at the 109th bar, he thus sums up its merits; "at the 153d bar, the first part of the second period of the *motivo* appears in the bass with much effect; and again at the 174th bar, whence the chorus rises rapidly to a climax of astonishing power and grandeur. Here, indeed, every thing conspires to 'tell the glory of God,' in a language of sublimity which shakes the frame, and makes the very soul tremble."‡ Lastly, our author's biographer, who is not too partial to German accompaniments, thus delivers his opinion on this subject. "A charming harmonic artifice is observable in the finale of this first part. When arrived at the cadence, Haydn does not arrest the orchestra, as is sometimes the case in his symphonies, but falls into modulations, ascending by semi-tones. The transitions are reinforced by sonorous chords, which seem at every bar to announce this cadence, so much desired by the ear, but which is always delayed by some modulation still more unexpected and beautiful. Our astonishment increases with our impatience; and, when the cadence at length arrives, it is saluted with a general burst of applause."§

* *Quarterly Musical Magazine*, vol. iii., p. 13.

† *Monthly Magazine*, March, 1811, p. 134.

‡ *Account of the First Edinburgh Musical Festival*, p. 42. In this elegant little work, to which we acknowledge considerable obligations, and in the *Life of Haydn*, the reader will find the observations on the respective pieces continued to the end of the oratorio.

§ *Life of Haydn*, p. 257.

It will scarcely be expected that we shall presume to undertake the task of sitting in judgment upon these contending criticisms, by which we are strongly reminded of the need of requesting the reader's candid indulgence for those that have been advanced in these pages, on points which manifestly involve principles of taste as yet undetermined, and opinions embracing every possible shade of variety that can exist. We certainly think, that the first of the writers above quoted has extended his somewhat severe remarks on Haydn's church music, strictly so called, in too unqualified a manner to his oratorio; and if we concede, that the subject of this chorus is rather too light and dramatic for its present situation, it must be with a saving clause in favour of its conclusion. The air, indeed, is too easy and familiar to have much claim to originality; Mr. Hook's song of '*Richmond hill*,' and several other popular melodies, greatly resemble it; and Haydn himself had previously made use of it in the '*Gloria*' of his third mass, where its lightness deserves to meet with even less excuse. Yet, if success be the test of merit, and permanent success assuredly is so, this chorus must be allowed to take the highest rank among sublime compositions; and, if we are to regard the intensity of the feelings which were excited in the breasts of the auditors this morning, as indicative of the excellence of the performance, we need not hesitate to pronounce it to have been one of the most impressive of all the numerous pieces that were brought forward at the festival.—Here, then, we take our leave of this immortal work, which genius dared to plan and persevered to execute, but of the dramatic unity of which, the present partial selection prevents our taking any general and connected view.* If Haydn be inferior to his great predecessor in solid grandeur and high devotional feeling, if he falls short of Handel in simplicity and solemnity, it must be granted that he at least fully equals him in beauty, tenderness, and grace, and far surpasses him in the knowledge and employment of instrumental effect, notwithstanding the anathemas poured forth against "trombones, and such like stuff," by those who

* In the *Life of Haydn*, we are told, that a great Italian master, thinking him to be a man of genius in symphony, but in every thing else, only estimable, has re-set the whole of the *Creation*; but the music is not to see the light until after his death.

can perceive no merit but in one class of compositions, and who refuse to consider the vast additions to the power of orchestral expression, derived from the improvements of wind instruments in modern times.

PART III.—OVERTURE.—Saul.—HANDEL.

CHORUS.—*Saul*.—HANDEL.

How excellent thy name, O Lord,
In all the world is known!
Above all heavens, O King adored,
How hast thou set thy glorious throne!

AIR.—MISS GOODALL.

An infant raised by thy command,
To quell thy rebel foes,
Could fierce Goliath's dreadful hand,
Superior in the fight oppose.

TRIO—CHORUS.

Along the monster atheist strode,
With more than human pride!
And armies of the living God,
Exulting in his strength defied.

SEMI-CHORUS.

The youth, inspired by thee, O Lord!
With ease the boaster slew;
Our fainting courage soon restored,
And headlong drove that impious crew.

CHORUS.

How excellent thy name, O Lord! &c.

Allelujah!

The oratorio of *Saul* is said, in Dr. Burney's *Account of the Commemoration*, to have been composed in 1740: it appears, however, from the fourth volume of his *History*, that it was announced in January, 1738, soon after Handel's return from Aix-la-Chapelle, though not then produced, and that its first performance took place in January 1739, N. S. The overture is one of our author's instrumental compositions which will probably continue to be heard longer than many others, from its intimate connexion with the succeeding noble chorus, as well as from its intrinsic merit. The wind instruments are particularly prominent in the latter; and among them are included three trombones, of which powerful aids Handel has here proved that he knew how to avail himself, though he was not profuse in the employment of them.

The following are the remarks of Dr. Burney, in his account of the first Commemoration performance.

"The first movement of this admirable composition, so different from the common style of overture, which Lulli had established, and to which all the composers in Europe, for more than fifty years, implicitly conformed, is extremely pleasing; and when it was first heard, must have surprised, by the grace and novelty of its conduct and passages. Though the rest of this overture was superseded in favour of the *Dead March*, yet it is but justice to the author to say, that the second movement, with the solo parts for the principal hautbois and violin, is so *chantant*, as perpetually to remind the hearer of a vocal duet, richly accompanied. The fugue, indeed, with solo parts for the organ, was, perhaps, very judiciously omitted; as the passages have been long in such favour with the imitators of Handel, as to be rendered trite and vulgar. The minuet will, however, always preserve its grace and dignity; being one of the few final movements of an overture, which neither age nor fashion can deform."

The fugue was, as usual, omitted on this occasion; the other movements were admirably well performed, and in the choruses the accompaniments were highly effective. The bold vocal point on the words "*Above all heavens*," was led off closely and with spirit, nor must we forget to notice Miss Goodall's chaste execution of the air, which is contrasted so pleasingly with the following chorus, written in three parts, in which the soprano voice is not employed.

SOLO.—*Luther's Hymn*.—MADAME CATALANI, and CHORUS.—(*Trumpet Obbligato, MR. HARPER.*)

Great God! what do I see and hear?

The end of things created!

The Judge of all men doth appear,

On clouds of glory seated.

The trumpet sounds, the graves restore

The dead which they contain'd before;

Prepare, my soul! to meet him.

CHORUS.

Great God! &c.

This venerable and simple melody, which bears the name of the vigorous and intrepid reformer of Saxony as its author, may, without any question, be singled out as that one piece in particular, which, above all others of every age and style, will

be most generally allowed to have produced the greatest impression during the whole of this extended festival; nor was there any thing sung by Madame Catalani, to which the immense power of her voice, and the solemn majesty of her manner, were more admirably adapted, or in which she more thoroughly succeeded in awakening emotions of equal awe, pleasure, and surprise. The sound of the trumpet, proceeding from nearly the top of the orchestra, appeared as if it descended from the open space of the tower above; and the thrill of awe, not unmingled even with terror, which it produced, was such as we shall not attempt to describe. Fully aware of the severe remarks to which this accompaniment has given rise, and having partially experienced feelings of disgust and ridicule on occasions when it has been introduced under very different circumstances to the present, we are yet obliged to confess, that it is in vain to deny the sublime effect of its performance at this time, by which all previously conceived opinions and rules of criticism were wholly overpowered and swept away. However paltry and contemptible the imitation of a trumpet upon other instruments, and especially when used in divine service, may be, and whatever "mummery" the employment of the trumpet itself may be deemed, where the surrounding circumstances do not harmonize with it, we cannot but express a conviction, that in the long-drawn aisles of York Minster, its effect was truly magnificent; and that, in this instance, at least, the boundary which separates the sublime from the ridiculous, and which the accompaniment to *Luther's Hymn* has been condemned for transgressing, was not approached by many degrees.* The grandeur of the harmony, when reinforced by all

* It is only fair that the reader should see for himself what has been said upon this subject.—"The accompaniments to *Luther's Hymn* contain one of those miserable attempts at impossible imitation by which fools render an art ridiculous or disgusting. The ideas of awful solemnity and grandeur, which belong even to the most ordinary conception of that tremendous day when 'the dead shall arise,' and the final doom of every man be pronounced, have certainly very little in common with the ideas excited by the absurd and shocking burlesque of the sound of the last trumpet, so injudiciously and improperly imitated in the accompaniments to this hymn. If the composer intended to jest with things so impressively serious, he might have reserved his offensive humour for his own private gratification; but, if he gravely purposed to represent what can neither be represented nor imagined, he shewed at once

the voices in chorus, was inexpressibly powerful and affecting. During its performance the audience continued standing, which added greatly to the general impression: and,

his ignorance of the proper objects of his art, and his want of right feeling and understanding."—
Graham's *Account*, &c. p. 130.

There can be no doubt that all the indignation here expressed, was really felt at the performance in question; yet we cannot but think, that its cause should be attributed to some powerful but disagreeable association of ideas in the mind of the hearer, rather than to any inherent fault in the composition itself. The objections which are urged, appear, indeed, almost to go the length of raising a doubt, whether the trumpet can be introduced with propriety in any piece of sacred music, the words of which have a reference to the final judgment; and seem to be applicable no less to the chorus of "*The dead shall live*," the song of "*The trumpet shall sound*," and the "*Tuba mirum*" of Mozart's *Requiem*, than to *Luther's Hymn*. Yet, we do not find that the symphony to Handel's song is ever complained of as a "distressing imitation," or that it is deemed to awaken ludicrous ideas, merely because the trumpet is also employed for a variety of other purposes. On the subject of musical associations, we cannot refrain from quoting a few sentences from the *Essays on the Philosophy of Musical Composition*, which appear to us to treat upon the properties of the instrument in question, in a very clear and satisfactory manner.—"The most determinate ideas we affix to music are gathered from an acquaintance with compositions connected with words, which alone assign those determinate ideas to musical sounds.—We must also admit, that our associations, with regard to the uses of musical instruments, are in a good measure affected by this principle and by their customary application. The raucous and piercing sounds of a trumpet would never have excited men to war, had it not been for the character assigned first by its use, and subsequently by poetry. The fact seems to be, that the natural power of the trumpet is to excite attention, and that the ideas which are consequent to hearing its blast are in coincidence with the purpose to which it is for the time adapted. A trumpet used to announce the entrance of royalty upon the theatre raises an idea of dignity: but if it precedes the announcement of an exhibition of wild beasts, or of a puppet shew, the sound instantly loses that characteristic, and becomes low and ridiculous. Attached to the advance of a regiment of horse in battle, it inspires courage and eagerness for contention, or, on the contrary, dismay. When it is engaged in the preluding symphonies of the *Dettingen Te Deum*, '*Let the bright Seraphim*,' or '*The trumpet shall sound and the dead shall be raised*,' in an orchestra, the glory of heaven opens upon us, and the awful ideas of death and judgment fill the mind. Hence, then, it is clear, that the same sounds are capable of, and do raise emotions, not only of the same cast, but directly the reverse of each other, according to time, place, and circumstances. If it should be objected,

slight as the circumstance is, it is perhaps not unworthy of notice, that, instead of that unpleasant and rustling noise, which usually attends the "rising all at once" of

that the manner of the player would change the composition, it may be answered, that there is little or no difference between the play-house and the military trumpeter and the herald of Punchinello, yet nothing can be more opposite than the ideas to which their notes give birth. In this instance, our natural impressions are not only roused, but modified, by the conventional application of the same sounds."—*Quarterly Musical Magazine*, vol. ii., p. 267.

That the deep impression produced by this solemn hymn was not affected by any general feeling of impropriety at the introduction of the trumpet in York Minster, will be evident from the following passage, which we have pleasure in extracting from a sermon, entitled *The Churchman's Song of Praise*, preached upon the opening of the organ at Gateshead, by the Rev. Charles Thorp, B.D., which contains many excellent observations in defence of sacred music.

"If music does indeed possess such power, if it holds this sway, shall we give it up? Shall we exclude it from the sanctuary? Shall we abandon one of the most efficacious instruments for the controul and reformation of men? Is it wise or well to leave it in the hands of the enemy and seducer, and not rather to direct its influence to those better purposes for which it is designed? Who would restrain the force of language here? Yet music communicates sentiment and feeling more strongly than eloquence; and we might as reasonably take away the one, as the other, from the public service. I would appeal to those who witnessed the effect of sacred song in the recent celebration, which graced a northern city, [York.] The impression upon the mixed multitude was very striking. It was observable throughout; but there was one strain which fixed, as with magic power, the attention of the vast assembly. This was the hymn of Luther; a man, whose chiefest praise it is, not that he fought and triumphed over the corruptions of the church,—which, what avails it to him now?—but that he cherished the most devout affections; the most just and exalted notions of the Deity; the warmest love to God and man. And these thoughts and feelings, graven as they were upon his heart, and wrought into the texture of his moral character, will heighten his satisfactions—when his struggles and successes are forgotten, or remembered only with regret,—through that eternity of glory, which, doubtless, shall be his. The poet has before him, in full and awful vision, the scene of judgment:—'*Great God, what do I see and hear,*' &c. It might be seen on that occasion, that the impression, of which all partook, was by no means generally pleasing. It seemed to bring something of terror with it, presenting the idea of futurity and the judgment, in a new and formidable shape, to minds unaccustomed to serious reflection. And, without indulging enthusiastic visions, we may reasonably

a large company, scarcely any sound at all was here perceptible, so deep was the feeling of solemnity, under which each individual appeared to comply with the example prescribed.—Madame Catalani was immediately requested to repeat the performance, to the great satisfaction of all present, notwithstanding the advanced hour of the day.*

believe that many of the thoughtless throng carried away with them more just and worthy sentiments of Christ and of his judgment; sentiments which may ripen into correspondent actions; and produce a frame of mind, and conduct suited to those, who shall, at no distant period, be summoned to render their account at the throne of judgment."

* Doubts have been expressed as to the fact of Luther being the composer of this tune, but, surely, the universal tradition of his countrymen to that effect, is evidence sufficient of its authenticity, in the absence of every other claimant. His profound love and veneration for music are well known: in his *Table-talk*, and his epistle to Senfelius, he declares music to be one of the most glorious gifts of God, but intolerable to demons, and to which Satan is a bitter enemy;—he placed it above all arts and sciences, except theology, as it and religion alone are able to soothe and calm the mind; and he entertained a mean opinion of the abilities and disposition of those who had no taste for it. With regard to his own compositions for the church, Sir John Hawkins repeatedly asserts, that Handel had been many times heard to say, that the 100th psalm tune, and many others of the finest melodies used in the German churches, one of which Handel himself sung to Sir John as a specimen, were his productions: (*History*, vol. iii., p. 77, 447—vol. v., 415,) of this, however, Dr. Burney says, that he could procure no authentic proof, (*History*, vol. iii., p. 35,) but subjoins four of the tunes so ascribed, adding, that "if metrical psalmody can ever be tolerated and defended, it must be in favour of such venerable melodies as these; which, when clothed in good harmony, have a solemnity of effect, that totally precludes every idea of secular music." Sleidan affirms, that Luther wrote the air to the 46th psalm, and the 81st is also enumerated among his compositions; his hymn against the Turks and the Pope, and the music to which he set it, says Mr. C. Butler, are generally known; and his catechism and even the confession of Augsburg were versified, and set to music. The 100th psalm tune has been attributed by some to the French Calvinists; it was, indeed, published in four parts, by Goudimel in 1603, and by Claude le Jeune in 1613, adapted to the 134th psalm, (see Burney, vol. iii., p. 47;) but the earliest known copy of the air bears the date of 1577, only thirty-one years after the death of the reformer, from whom there seems to be no good reason for taking away the credit of its composition. In the following passage, which is abridged from Townley's *Illustrations of Biblical Literature*, (vol. ii, p. 296—1821,) a publication of his is mentioned, a reference to which would

SONG.—*Solomon*.—BOYCE.—MR. VAUGHAN.—(*Bassoon Obbligato*.—MR. MACKINTOSH.)

Softly rise, O southern breeze,
And kindly fan the blooming trees,
Upon my spicy garden blow,
That sweets from every part may flow.

This sweet and flowing air, with which the names of the late Mr. Harrison, whose favourite it was, and of Mr. Holmes, will long be associated, was both sung and accompanied in a manner calculated to gratify the warmest admirers of living, and to soothe their regret for the loss of departed, excellence; although the tones of Mr. Mackintosh's bassoon would, we doubt not, have been even still more effective, had not the low pitch of the organ prevented them from being quite as spirited as they were mellow and harmonious.—The serenata of *Solomon* was composed by Dr. Boyce in 1743, for the meetings of the Three Choirs, and the Sons of the Clergy, at the former of which he presided from the year 1737, and at the latter, from the death of Dr. Greene, in 1755, to the time of his decease. It is a version of part of the *Canticles*, written by Mr. Moore, the author of *Fables for the Female Sex*, and ought to

go far towards determining a point of some interest as to the authorship of these two popular tunes, the 100th psalm and the present hymn.

In an evening, before parting from his family and friends, Luther usually sang a hymn; and, in his hours of dejection, music frequently proved a delightful restorative. A short time before he ventured to administer the Lord's Supper, in the German language, he composed and printed a very useful little book, containing thirty-eight *German Hymns*, with their appropriate tunes, in the preface to which he supports the duty of church-music on the authority of David and Paul, adding, that "he had subjoined the suitable tunes, to show that the fine arts were by no means abolished through the preaching of the gospel; but, that, in particular, the art of music should be employed to the glory of God; though he knew this sentiment was contrary to the romantic ideas of some teachers, who were disposed to allow nothing but what was purely intellectual." The following testimony of Handel to the excellence of Luther's musical compositions, is given in a letter of Sir John Pringle's to J. D. Michaelis, dated 1769, and published in the *Literarischer Briefwechsel, von J. D. M.*, vol. ii., p. 240, Leipsig, 1795, 12mo. "The late Mr. Handel, that celebrated musician, told me, that Luther had even composed the music of his Psalms and Hymns, and which he said was so excellent in its way, that he had often borrowed from it, and inserted whole passages in his oratorios."

have been included in the list of oratorios given at page 273, to which title, as being performed in a church, it has, unquestionably, a stronger claim than *Acis and Galatea*, or *Alexander's Feast*. Dr. Burney observes, that it "was not only long and justly admired as a pleasing and elegant composition, but still affords great delight to the friends of English music, whenever it is performed;" and, in the life prefixed by Sir John Hawkins to Boyce's *Collection of Cathedral Music*, it is said, that, although its "merits are too well known to need any encomium, it may, nevertheless, he observed, that the recitatives are to the greatest degree expressive of amorous sentiments," and that this song in particular "was never heard but with the utmost attention." Mr. Shield has quoted a few bars of the opening symphony in his *Introduction to harmony*, p. 74, as a specimen of the chord of the fifth followed by the sixth, accompanied with the following observations: "The score" of this song, "like a divine composition of Raphael, will delight and instruct the student in every age. I have heard a rigid (foreign) theorist assert, 'that the repetition in it is superabundant;' but it is not that tiresome repetition of a passage, one note higher each time, which the Italians justly censure, and call *Rosalia*, but a repetition that is always welcomed by the attentive ear, such repetition as heightens the effects of Paesiello's and Boccherini's admirable compositions. The above-mentioned captious critic likewise objected to the tenor's iterating the same tones which are sustained by the solo instrument; but, if he were to hear this air sung and accompanied in England, and not become a convert, it certainly would be but an act of justice to place his name very high in the list of hypercritics. Although the voice part (or *cantilena*) is elegant and impressive, yet the bassoon is so attractive, that the concluding symphony is never rendered inaudible by a clamorous encore, but listened to with silent rapture, that best applause to sublime performances." Mr. S. further calls Dr. Boyce * "our national favourite," for whose productions, designed, like the duet "*Here shall soft charity repair*," not for an age, "but for all time," such, he says, is his veneration, that he could fill his book

* Dr. Boyce was born in London, in 1710, and received his musical education under Mr. C. King, and Drs. Greene and Pepusch. His first appointment, of a rank above the place of organist to some of the

with his excellencies.—The chorus, which is connected with this song, was not included in the selection for this morning.

CHORUS.—*Saul*.—HANDEL.

Envy! eldest-born of hell!
Cease in human breasts to dwell:
Ever at all good repining,
Still the happy undermining.
God and man by thee infested,
Thou by God and man detested;
Most thyself thou dost torment,
At once the crime and punishment:
Hide thee in the blackest night;
Virtue sickens at thy sight:
Hence! hence! eldest-born of hell!
Cease in human breasts to dwell.

This celebrated chorus, which opens the second part of the oratorio of *Saul*, is,

London churches, was that of one of the composers to the Chapel-royal, on the death of Mr. Weldon, in 1736; in 1755 he succeeded Dr. Greene as master of the band of royal musicians; and in 1758 became also one of the organists of the Chapel-royal, on the death of Mr. Travers. In 1749, he set to music the drama of the *Chaplet*, and likewise Mason's *Ode*, for the installation of the Duke of Newcastle as Chancellor of the University of Cambridge, which served as the exercise for his degree of Doctor of Music. His greatest work, however, was the *Collection of Cathedral Music*, in three volumes, the first of which appeared in 1760; and which, having been begun by Dr. Greene, was by him, at his decease, bequeathed for completion to the care of his former pupil. Dr. Boyce died on the 7th of February, 1779, and was interred on the 16th, in the vault under the centre of St. Paul's cathedral, where the remains of Lord Nelson have subsequently been deposited, with more marks of respect than had ever been previously shewn to the memory of any artist, since the funeral of Sir Christopher Wren. His valuable and splendid work, the worth of which is now so universally appreciated, did little more than repay its expenses; and Miss Hawkins has mentioned in her recent *Anecdotes*, that the plates were disposed of at a price scarcely exceeding the value of the pewter, to Mr. Ashley, who published a second edition of the whole in 1788. "Dr. Boyce," says Dr. Burney, "was one of the few of our church composers, who, with all due reverence for the abilities of Handel, neither pillaged from, nor servilely imitated him; there is an original and sterling merit in his productions, founded as much on the study of our own old masters, as on the best models of other countries, that gives to all his works a peculiar stamp and character of his own for strength, clearness, and facility."

perhaps, the finest and most ingenious of all those which Handel has constructed upon a ground bass. The subject, which consists of a descent of the diatonic scale in quavers, is repeated at the commencement no less than seventeen times in as many bars; and, after giving place to another for seven bars, is again resumed and pursued through eight of the remaining ten bars to the close.

SCENE from SAUL.—HANDEL.—SONG.—(David.)—MR. BELLAMY.

Brave Jonathan his bow ne'er drew,
But wing'd with death his arrow flew,
And drank the blood of slaughter'd foes:
Nor drew great Saul his sword in vain;
It reek'd, where'er he dealt his blows,
With entrails of the mighty slain.

CHORUS.

Eagles were not so swift as they,
Nor lions with so strong a grasp
Held fast and tore the prey.

SONG.—(David.)—MISS STEPHENS.

In sweetest harmony they lived,
Nor death their union could divide:
The pious son ne'er left his father's side,
But him defending bravely died:
A loss too great to be survived!
For Saul, ye maids of Israel moan,
To whose indulgent care
You owe the scarlet and the gold you wear,
And all the pomp in which your beauty long has shone.

CHORUS.

O fatal day! how low the mighty lie!
O Jonathan! how nobly didst thou die,
For thy king and country slain!

SOLO.

For thee, my brother Jonathan,
How great is my distress?
What language can my grief express?
Great was the pleasure I enjoy'd in thee!
And more than woman's love thy wond'rous love to me!

CHORUS.

O fatal day! how low the mighty lie
Where, Israel, is thy glory fled?
Spoil'd of thy arms, and sunk in infamy,
How can'st thou raise again thy drooping head!

The song which introduces this almost unequalled scene of deep pathos and pure expression, was executed by Mr. Bellamy with as much force and vigour of declamation, as any piece that fell to his lot during the festival. But of that which follows, it is scarcely possible to speak in terms of too high commendation, any more than it would be to overrate its intrinsic excellence as a model of composition in the great style. Nothing can be conceived more exquisitely touching than the melody of this most pathetic air, or more full of beauties than the heavenly harmony with which it is enforced. At the commencement of the voice part, the same note is reiterated no less than six times with extraordinary effect; and once in the course of the song, the same single sound is repeated as many as seven times in uninterrupted succession. At the 23d bar, there is an affecting change to the minor key on the word "*death*;" and, after the first breaking in of the chorus, a wailing passage occurs at "*O Jonathan*," in a diminished seventh, admirably expressive of the deep grief of David for the loss of his beloved friend and companion in arms. The burstings in of the chorus are effective in the highest degree, and may be referred to as an additional proof of the priority of Handel's claim to the invention of airs interspersed with choruses, which has been given to Paesiello. In the conclusion, the ear is unexpectedly reminded of a passage in the bass of the opening symphony, which has been employed at the words "*but him defending*," but has probably escaped recollection until thus skilfully reintroduced.*

* The following remarks upon the subject of this scene, extracted from the *Essays* to which we have been before indebted, though unavoidably including a reference to some points already touched on, are so pertinent, and discriminating, that we are confident the reader will not think their insertion an intrusion.

"I am not acquainted with any song that contains more sublime, more simple, more perfect adaptation of sound to sense, than Handel's air and chorus from *Saul*, well known, but not by any means so universally as it deserves—'*In sweetest harmony*,' &c.—I must again advert to the necessity we shall find for considering this composition as a whole; since, if we narrow our view to parts, independently of the grand design, our illustration will be interrupted by small cavils, and incomplete. Handel has not regarded the sense of particular words, but the bearing of the whole; and hence the expedients he employs

In adverting once more to Miss Stephens's charming performance of this piece, we can only say, that it was truly expressive of the passion of grief, and appeared to be duly felt as such by every individual among the attentive audience.

appear to be frequently at variance with the interpretation which those words bear in their separate and insulated sense.

We shall pass by the symphony of this song with the observation, that its two leading divisions well announce the succeeding sentiments, because our business lies more particularly with the combination of words and notes. The first three words are most pathetically, because most simply, expressed by the same sound; that sound being the major third of the key, which gives the sense of a sweet and gentle elevation. This note is repeated in such times as to mark the quantities of the words, except that the last is protracted, in order, as it appears, to convey the 'dying fall' by the *diminuendo* it empowers the singer to employ, which so melancholy an annunciation requires.—The two notes which follow upon the word '*they*,' have the lugubrious effect which attends the introduction of a single short note higher in its pitch than those which precede it, and followed by one still lower. These two notes partake, moreover, of the nature of the anticipation by which the best Italian singers express plaintive and tender sentiment. The succeeding intervals, the major third, which by inversion becomes the minor sixth, (a diminished interval,) are still more strongly appropriate to the words, '*nor death*,' as well as to the meaning of the entire sentence of which they are a part. '*Their union could divide*,' is expressed by close intervals and by equal accentuation. The same leading ideas are continued through a repetition of the words, with this additional circumstance, however, that upon the word '*death*,' where it last occurs, an accidental diminishes the interval. '*The pious son ne'er left his father's side*,' still protracts, and by iteration makes the sentiment (one solemn, settled, tone of sorrow,) more intense, while the regular descent upon the last five words has scarcely less depression. The words which succeed '*but him defending*,' and the contrasted sentiment, (temporary elevation of soul,) are powerfully marked by a quick and ascending passage, while the repetition of '*bravely*,' thrice with all the force of accent and equal notes, completes the purity as well as the strength of the adaptation.

'*A loss too great*,' is augmented in its pitch of sorrow by the single high note, which is very analogous to the natural expression of violent grief. The next four lines are distinguished chiefly by the notes being more broken into short quantities, adapted to their declamatory import, while the tone of severe grief is still preserved by the addition of a new diminished interval. The repetition of the passage with which the song begins, by the chorus upon the words '*O fatal day*,' is interrupted by the single voice with the words '*O Jonathan*;' and with such a passage converting the major into a minor key, an expedient again depending upon the diminution of intervals, as has scarcely its parallel. Were I to carry

VERSETTO.—CIANCHETTINI.—MADAME CATALANI.—(Violin Obbligato.—MR. MORI.)

Domine, labia mea aperies,

Et os meum annuntiabit laudem tuam.

Gloria Patri, et Filio, et Spiritui Sancto.

In this sacred bravura, composed expressly for Madame Catalani, that lady's eminent talents seemed to be exerted with all the energy of which she was capable, and shone forth with undiminished lustre, inducing the belief, that she felt altogether more at home in it than in any thing which she had previously executed at the morning performances; and affording no unapt illustration of the Italian saying, that a fine voice is ninety-nine requisites out of a hundred, towards forming a great singer. Her wonderful powers, it is almost needless to say, were admirably seconded by the delicate tone and brilliant execution of Mr. Mori on the violin. Of the composition of a piece written for the display of such peculiar abilities, it is scarcely possible to form an accurate judgment after only once hearing it so performed. Its florid character is, indeed, very different from that which we conceive to be suitable for the music of the church; * nor was its position, immediately after the pathetic scene just described, calculated to increase the impression of its merits; but, considered as a specimen of a style which does not admit of much dignity and elevation, its smooth and flowing melody is exceedingly agreeable to the ear, and such as, with less solemn words, would probably afford greater pleasure in a concert room than in a cathedral.

Mr. Pio Cianchettini is, we believe, a native of this country, to which he returned, and gave a sacred vocal concert in the spring of 1820, after having studied for five years at Naples, under Zingarelli, whose compositions have lately become known more generally among us, and who, as well as Rossini, has been recently appointed a foreign

my analysis further, I perceive I could but repeat my exposition of the leading features I have already endeavoured to illustrate."—*Quarterly Musical Magazine*, vol. ii., p. 404.

* "The same pieces," says Mr. Avison, "which may justly enough be thought very solemn in the theatre, to an experienced ear, will be found too light and trivial when they are performed in the church." *Essay*, p. 107.—What would our author have said had he witnessed the performance of "*Ombra adorata*" in a cathedral, and "*Che farò senza Euridice*" in the church of an English university, before bishops, and the dignified heads of houses, established for the education of the clergy of the land?

associate of the academy of fine arts at Paris. Mr. C. has been selected by Madame Catalani as the companion of her musical tours, and the director of her concerts, and the present composition was introduced by her also at the Birmingham festival of 1823.

TRIO, WITH DOUBLE CHOIR.—(*Judah.*)—GARDINER.

MISS D. TRAVIS, MISS GOODALL, MESSRS. W. KNYVETT, BUGGINE, VAUGHAN, and SAPIO.

The Lord will comfort Zion,
He will comfort her waste places:
And make her like Eden;
Like the garden of the Lord.

Joy and gladness shall be found therein;
Thanksgiving, and the voice of melody.

CHORUS.—HAYDN.

O sing unto JEHOVAH!
And praise him for ever. Amen.

This trio and chorus form the conclusion of the oratorio of *Judah*, composed and compiled from the works of Haydn, Mozart, Beethoven, &c., by an amateur, to whom the musical world are indebted for this spirited effort to extend the knowledge of some of the finest choral compositions of those authors, and who was present to witness their performance on this occasion. The trio is one of the most pleasing and successful of the pieces which Mr. Gardiner has introduced from his own pen; its expression is easy and flowing, and the accompaniments are written for wind-instruments only, comprising every one of that description, that is in use in the orchestra. The chorus is a magnificent fugue, led off by the bass, and treated in the most learned style of ecclesiastical music. The instrumental parts are, indeed, little more than enforcements of those for the voices throughout, but they are productive of a close and massive effect, which is truly Handelian; and the whole was exceedingly well performed. The audience were all standing up, and the almost horizontal beams of the now fast declining sun,—it being nearly five o'clock,—streaming through the western window, along the peopled nave, and resting fully upon the orchestra, imparted the additional charm of a splendid warmth of colouring to a scene of interest and grandeur, which has not frequently been surpassed. If there were any individuals present who had never previously owned the influence of “the lay heaven prompted, and har-

monious string," nothing surely was ever better calculated than the whole performance of this day to awaken them to a new feeling of delight; and, if there still be any, who, because they do not themselves experience the pleasures of music, are disposed to deny its utility; or any, who, confounding the use with the abuse of it, are led to entertain doubts of its lawfulness,—and such, we have frequent evidence, there are,—we would take leave to recommend to their attention the following temperate and judicious passage, from Bates's *Christian Politics*. "So far as the arts and sciences are of use to set forth the glory of the Creator, as manifested in his works; or to facilitate the means of human subsistence; or even so far as they bestow on life an agreeable, yet sparing and chaste ornament; and, by affording employment, prevent one part of mankind from becoming a burden or a nuisance to the other; they are warranted by the severest policy."—Madame de Stael also has vindicated the claims of music to a vastly higher degree of dignity and consideration than such objectors would allow it to possess, by asserting it to be "the only one of the arts which is capable of being wholly devoted to the service of religion." *

* It has not hitherto been mentioned, that a collection was made at the doors of the Minster, on the first and second days, for the benefit of the four charities, several ladies of rank condescending to hold the plates. The public not being, however, generally aware that this practice would be adopted, and the resident nobility and gentry of the county being, almost without exception, already enrolled among the liberal contributors to one or more of its Infirmaries, and not having been in the habit of reserving a portion of their bounty to be bestowed in this manner,—as is the case where charitable institutions have long derived great part of their support from such collections,—the sums received were comparatively exceedingly small. A notice was, therefore, issued this morning, that it was not intended to repeat the collections at the doors, and that further donations in behalf of the charities would be received at all the banks. An account of what was thus collected will be found in the *Appendix*.

SECOND EVENING CONCERT, THURSDAY, SEPTEMBER 25.

PART I.

Although the morning performance was not concluded until nearly five o'clock, so great was the anxiety to be present at the concert, that shortly after six o'clock, a line of carriages was formed in Blake-street; and, when the doors of the Assembly-Rooms were opened, the pressure became for some time extremely alarming. The whole of the 1500 tickets that were issued had been disposed of at an early hour of the day, and the number of persons who were present amounted to *fifteen hundred and twenty-five*, being nearly 200 more than attended the first concert; indeed, from the very numerous applications for tickets which could not be complied with, it is probable, that nearly as many more as were actually present, were under the necessity of foregoing the gratification of which they had been desirous of partaking.—The concert commenced at a little after eight o'clock,* with the following symphony,

* As it will be in the recollection of those who were present this evening, that some confusion and delay, which were noticed in the public prints, took place in the commencement of the performances, it may be right to state how they were occasioned. As soon as the introduction of this celebrated symphony was determined upon, which was at a late period of the arrangements, additional copies of it were ordered, for the arrival of which there was sufficient time; but, on the receipt of the expected parcel by the mail, a little before eight o'clock, it was discovered, that the violin parts, which were the only essential ones, were most unfortunately wanting. Under the embarrassment thus occasioned, it was at last resolved, taking the length of the piece, the lateness of the hour, and the almost intolerable heat of the room, into consideration, to omit the symphony: no sooner, however, did this alteration become apparent to the audience, from the entrance of the vocal performers into the orchestra, than a loud and very general demand was made for its performance, which was accordingly complied with as promptly as possible. When it is stated, that in consequence of this disappointment, several of the performers were rendered useless, and that the whole piece was executed with a much less force than the orchestra presented to the eye, the reader might naturally suppose that the performance must have failed in giving satisfaction: the contrary, however, was remarkably the case; every movement was listened to with attention, and hailed at its termination with prolonged applause. Much, indeed, was owing to the great exertions of those who were employed, and especially to the vigour and energy of the leader, Mr. Mori; but we are confident, that a stronger proof could not be produced of the powerful hold which modern instrumental

the first composition by which the name of its illustrious author is brought under our notice on this occasion.

GRAND SYMPHONY.—C. Minor, Op. 67.—BEETHOVEN.

Of all the instrumental compositions of this highly gifted genius,* the present

music has taken of the public mind, or of the diffusion of a keen relish for its beauties in the distant provinces, than is afforded by the present instance, where, under many disadvantages, the most lively pleasure was evidently imparted to a widely extended circle.—We may take this occasion to refer the reader to p. 146–150, *ante*, where he will find that this symphony and the one in A. were both performed in the York rooms in June, 1823; and, as connected with the state of music in the county, it may be added, that Weber's celebrated overture to *Der Freischütz* had been received from Hamburg, *via* Hull, and put in rehearsal for the Amateur meetings in the preceding winter, within a year of its appearance at Berlin, and before it was made known by name to the English public in the *Harmonicon*. The overture and some of the choruses were performed at York in January, 1824, the former being brought forwards at the Philharmonic concerts for the first time on the 23d of February, and the opera itself being first performed in England on the 23d of July, 1824.

* Ludwig van Beethoven was born December 17th, 1770, at Bonn, the birth-place also of Mr. Salomon, and of Mr. Ries, where his father was principal tenor-singer, and his grandfather had been principal bass-singer, and afterwards chapel-master to the Elector of Cologn. It has, however, been stated in some foreign journals, that he first saw the light on the same day of the month as that on which Mozart's decease subsequently occurred—although that event appears to have taken place on the 5th, or 15th of December, (see p. 206, *ante*),—and that both events are commemorated together in Germany. His first instructor in music was Neefe, the court organist, under whom his progress was such, that at the age of *eleven* he was able to play the fugues of Sebastian Bach; and when not quite *thirteen*, he commenced author, by publishing piano-forte variations, sonatas, and songs. In 1792, the Elector sent him to Vienna, to study under Haydn, who, on paying his second visit to London, committed him to the care of Albrechtsberger; but his singularities, which were early displayed, appear to have given some offence to both these masters, the former of whom was not a little piqued by his refusal to acknowledge himself his pupil. His early works were characterized by the critics as harsh, extravagant, and full of attempts after originality, in which, whatever be his failures, his noble daring has at length been gloriously rewarded. We rather think, that the first of his compositions, which was reprinted in England, and thus made his name known amongst us, was his piano-forte duet in D. op. 6., which we remember to have seen as far back as the year 1800. After a short visit to Rome, Beethoven fixed his abode

symphony, which has drawn forth the most extravagant applause from the most enlightened audiences, seems, by nearly common consent, to be considered as the first and chief. It is at once original, varied, elaborate, scientific, and sublime; and

at Vienna, where he has now resided for thirty years. In 1809, being straitened in his circumstances, he had resolved to accept the office of chapel-master to Jerome, king of Westphalia, but was prevented by the liberality of the Archduke Rudolph, and the Princes Lobkowitz and Kinsky, who allowed him 4000 florins per annum, which sum the death of the latter two noblemen has caused to be greatly reduced. Beethoven has always had a great desire to see foreign countries, especially England, to the character of whose inhabitants he is exceedingly partial, and for a visit to which he had once actually made preparations, on the invitation of the Philharmonic Society, but failed to accomplish it. What his feelings would have been on visiting the grave of Handel, may be conceived from his own expressions before quoted; (see p. 58.) The extreme deafness with which this great composer is afflicted, has, doubtless, contributed much to sour his temper and alienate him from the common courtesies of life. Of his present habits and appearance, a very interesting account is given in a recent work.—“The neglect of his person which he exhibits gives him a somewhat wild appearance. His features are strong and prominent; his eye is full of rude energy; his hair, which neither comb nor scissors seem to have visited for years, overshadows his broad brow in a quantity and confusion to which only the snakes round a Gorgon’s head offer a parallel. His general behaviour does not ill accord with the unpromising exterior. Except when he is among his chosen friends, kindness or affability are not his characteristics.”—“Even among his oldest friends he must be humoured like a wayward child. He has always a small paper book with him, and what conversation takes place is carried on in writing. In this, too, although it is not lined, he instantly jots down any musical idea which strikes him. These notes would be utterly unintelligible even to another musician, for they have thus no comparative value; he alone has in his own mind the thread by which he brings out of this labyrinth of dots and circles the richest and most astounding harmonies. The moment he is seated at the piano, he is evidently unconscious that there is any thing in existence but himself and his instrument; and, considering how very deaf he is, it seems impossible that he should hear all he plays. Accordingly, when playing very *piano*, he often does not bring out a single note. He hears it himself in the ‘mind’s ear.’ While his eye, and the almost imperceptible motion of his fingers, show that he is following out the strain in his own soul through all its dying gradations, the instrument is actually as dumb as the musician is deaf.”—It is exceedingly difficult to prevail upon him to perform, as he has a perfect horror of being exhibited; but when he does place himself at the piano, it is interesting to observe how the music of the man’s soul passes over his countenance.

we have listened to every successive performance of it, as we would look upon a beautiful fairy scene, or hearken to a "wild and bewildering romance," to which it has been happily compared, with increased delight. The opening is not the least singular portion of it, and is calculated as forcibly to arrest the attention of the hearer, as to surprise his expectation, which is naturally bent towards an introductory slow movement, by the striking effect of a few rapidly reiterated notes, and of the sudden pause with which they are immediately checked; but, not to dwell on the various beauties of the whole piece, we will only advert to the exquisite *andante* movement, and remind the reader of the delightful sensation produced by the transition therein, replete with grace and elegance, from the minor to the major key of C.

"He seems to feel the bold, the commanding, and the impetuous, more than what is soothing or gentle. The muscles of the face swell, and its veins start out; the wild eye rolls doubly wild; the mouth quivers; and Beethoven looks like a wizard, overpowered by the demons whom he himself has called up."—[*Russell's*] *Tour in Germany*, &c. 2 vols. 12mo. Edin. 1824—vol. ii. p. 277—280.

A highly flattering address was presented in the spring of 1824 to this extraordinary man, calling upon him to exert himself against "the foreign power that has invaded the dominion of music," and appear once more "in the field which an invader has usurped." (See *Harmonicon*, vol. ii. p. 178.) With this invitation he partially complied, and on the 7th of May appeared in public at a concert in Vienna, when his grand overture in C. (probably that to *Leonora*, as it is not stated to be a new one,) three hymns from his new grand mass, and a new grand symphony in D minor, were performed; the latter of which pieces, it is said, need not fear competition with its eight sister works. The latest productions of our author are the most esteemed at Vienna, and he himself is reported to prefer his second mass to every thing else which has proceeded from his pen. The following list of his compositions for a full orchestra we believe to include all which he has produced up to the present time:—

SYMPHONIES.			No. 8.	F.....	Op.93
No. 1. in C.....	Op.21		9.	D minor .	—
2. D.....	36		OVERTURES.		
3. E flat (eroica)	55	Prometheus, in C.....			Op.43
4. B flat.....	60	Coriolanus, C minor			62
5. C minor	67	Egmont, F minor.....			84
6. F (pastorale)	68	Leonora, C.....			86
— (Battle of Vittoria)	91	Fidelio, E.....			88
7. A	92	Ruins of Athens, G.....			—

It would appear nearly impossible for any one to deny the power of this composition, yet we remember to have heard, on this very occasion, as consummate a judge of the effects of antient music as any then present, express his own indifference to it, and declare, that he neither liked it himself nor could conceive that the audience would be affected by it: the state of their feelings on this point, however, was abundantly proved by the circumstances related in the preceding note, to the no small surprise of the ultra-Handelian objector, who candidly acknowledged his mistaken estimate of their musical taste.—So much difference of opinion having existed, and still partially continuing to exist, on the subject of our author's symphonies, and few things being more interesting in the present state of music than the question of their merits, we shall subjoin two or three extracts from the remarks which have been recently expressed upon them by various writers.*

* "If any man can be said to enjoy an almost universal admiration as a composer, it is this original author—who, disdaining to copy his predecessors in any the most distant manner, has, notwithstanding, by his energetic, bold, and uncommon style of writing, carried away the prize from our modern Olympus. His peculiar beauties may be enumerated as follows: originality of invention—uncommon passages, a very energetic manner—imitative passages almost innumerable—and abstruse scientific modulation.—The first of these peculiarities no sincere lover of music who has heard any of the symphonies, will refuse to admit, and it is principally to this most prominent feature in all his works that the fame he has acquired is owing.—There is something in the first movements of all his overtures and symphonies, which, to the hearer, conveys a clear impression that the piece is not similar to any he ever heard before by other composers.—The frequent employment of discords unresolved with a full harmony, the apparent sombre cast of expression by a continual richness and depth of the bass, the evident preparation for some beautiful *allegro* or *vivace* movement; all these conspire to raise the author in our estimation, and to keep our attention alive. Yet when he does lead us to the quick, it is not upon a light, unmeaning, or dance-like passage that he chooses to work; conscious of his resources, he gives an excellent subject, gradually rising into importance as the instruments, one after the other, join in the stringed chorus, and when (as Maister Mace would say) 'that vast conchording unity' of the whole band comes 'thundering in,' we perceive with what admirable skill the orchestra are brought together, and afterwards to the latter part of the piece, continue our admiration of the scientific manner in which the parts are worked up. The conclusion leaves us in regret."—*Remarks on Instrumental Composers*,—*Q. Musical Review*, vol. iii., p. 146.

SONG.—SCOTISH AIR.—MISS D. TRAVIS.

O! Charlie is my darling, my darling, my darling,
 O! Charlie is my darling, the young Chevalier,
 'Twas on a Monday morning, right early in the year,
 When Charlie came to our town, the young Chevalier;
 As he came marching up the street, the pipes play'd loud and clear,
 And a' the folk came running out, to meet the Chevalier.

O! Charlie is my darling, &c.

The biographer of Haydn, (whose real name, concealed under those of Stendhal and Bombet, appears, from a letter of Lord Byron addressed to him, to be M. Beyle,) not content with vindicating that great man's undoubted claim to be considered as the inventor of modern symphony, would likewise persuade us, that all succeeding composers "must avail themselves of his labours, or relapse into barbarism;" by which bold assertion, as he himself allows it to be, he seems to intend to limit them to an almost servile imitation; for, says he, "when Beethoven, and Mozart himself, have accumulated notes and ideas; when they have sought after variety and singularity of modulation, their learned symphonies, full of research, have produced no effect; but when they have followed the steps of Haydn, they have touched every heart."—*Life of Haydn*, p. 22.

Very far, however, from admitting the correctness of these observations, we agree with his annotator in thinking, that the style of Beethoven is so completely different from that of Haydn, that it should rather be referred to as an instance of the varieties of musical style. "The symphonies of Haydn," he justly observes, "may be compared to little operas, formed upon natural occurrences, all within the verge of probability;" and, indeed, it is known, that he was accustomed to picture some little story in his mind for the purpose of assisting his imagination in the act of composition. "Those of Beethoven are romances of the wildest invention, exhibiting a supernatural agency, which powerfully affects the feelings and imagination.—His genius seems to anticipate a future age. In one comprehensive view he surveys all that science has hitherto produced, but regards it only as the basis of that superstructure which harmony is capable of raising. He measures the talents and resources of every preceding artist, and, as it were, collects into a focus their scattered rays. He discovers that Haydn and Mozart alone have followed nature, yet he exposes the hidden treasures of harmony with a vigour superior to either."—(*Gardiner's Notes to Life of Haydn*, p. 116–205.) Thus, whilst with the true character of genius, which is always in advance of the age in which it is placed, he labours for posterity, his works are, on that very account, the less likely to please the taste of his contemporaries, especially those who have already reached the meridian of life.

Charlie is my darling, my darling, my darling,

O! Charlie is my darling, the young Chevalier;

With hieland bonnets on their heads, and claymores bright and clear,

They came to fight for Scotland's right, and the young Chevalier;

They've left their bonny hieland hills, their wives and bairnies dear,

To draw the sword for Scotland's lord, the young Chevalier.

O! Charlie is my darling, &c.

To this long note we shall yet further venture to add a few sentences from a work of great and varied research, too recently published to be generally known, but containing abundance of interesting matter more particularly relating to the subject of Scottish music, which comes next under our notice. After tracing music from the time when unisons, and octaves, and fifths, were the only acknowledged harmony, Dr. Macculloch thus spiritedly describes the progress of modern symphony. "Laws, inviolable laws, for the regulation of harmony, have been in succession made and violated. The rules for the preparation and resolution of chords are only now obeyed, when it is not found preferable to disobey them. A Haydn trembles at his own boldness; his hands recoil even at the sounds himself has made; but still he goes on: more fearless, steps in a Mozart; and, at length, a Beethoven plunges into a congregation of sounds, that might raise from the very grave the spirits of his early predecessors. The audience keeps pace, but it is a lagging one, with these innovations; first wondering what they mean, and lastly wondering at their former insensibility. Such is the progress of human ears; and of human improvement too, in many other matters."—"Many of us remember when Beethoven was Greek and Hebrew to our ears;—we have lived to see, that scarcely another could command the attention of the audience. Nay, there are some of us who can recollect when Haydn, and even Boccherini, was as Beethoven; when the shorter step from Haydn to Mozart was a serious effort; and when the prudent kept silence, and pretended to believe, in hopes, that the day of admiration would come at last."—(*Macculloch's Letters to Sir Walter Scott, on the Highlands and Western Isles of Scotland*, 4 vols. 8vo. 1824—vol ii., p. 385-416.) Dr. M. likewise states it as his opinion, that "no instance can be produced where the powers of the human voice have been made the foundation of a style in melody,"—that "no oral scale has yet been produced, nor even its existence rendered probable,"—that "the voice is an imitative, though a natural, instrument, and does but follow at a distance that (scale) which has arisen from improvements in the mechanical powers of artificial ones,"—and that "the powers and notes of instruments are the real language of music."—He insists upon the "important connexion between music and mechanical invention," adding, that "it is scarcely too much to say, that, for modern symphony, we are indebted to the mechanical arts, and that the great composers (Cherubini, Mozart, Haydn, and Beethoven,) are, in a certain sense, the offspring of the turner, the joiner, and the brass-founder."—(p. 412-420.)

This is one of the latest of a numerous class of Scottish songs, composed in favour of the unfortunate house of Stuart, the earliest of which appears to have been produced in celebration of the battle of Killikrankie, in 1689, where Claverhouse was killed; and which have been recently collected together, with copious illustrations, by Mr. James Hogg, in two volumes, 8vo., under the title of *The Jacobite Relics of Scotland*. In Smith's *Scottish Minstrel*, the last published selection of the national vocal melodies, the author of the words of this song is said to be unknown; and, from internal evidence, the air,—which is constructed without a strict regard to the peculiarity of the antient Scottish scale, although the accent is preserved, and does not occur in the early collections,—may be referred, together with them, to the middle of the last century. It was again brought into notice by Miss Stephens in 1822, when it was introduced into the opera of *Montrose*; and, having become a popular favourite, was chosen as a specimen of that style of music to which it belongs, on this occasion, when it was very sweetly and chastely executed by Miss Travis. Mr. Hogg's copy of the air, it should be added, is quite different from Mr. Smith's; the words, likewise, given by Mr. H. as the original ones, relate to a love affair, and have only the first verse in common with those now sung.

“ Scottish songs,” says Mr. Tytler,* “ when sung in the genuine, natural manner, must affect the heart of every person of feeling, whose taste is not vitiated and seduced

* So abundant are the materials collected, and so contradictory the opinions expressed, on the subject of the national music of Scotland, by Tytler, Pinkerton, Ritson, and a number of later writers, that it is quite impossible to compress any satisfactory account of their different views of its history within the compass of a note. Unhappily, few of these writers appear to have been sufficiently acquainted with music as a science, to be enabled fully to investigate the facts which lay before them; and it is, therefore, the more to be lamented, that Dr. Burney never undertook the task. In the first volume of his *History*, p. 32, he says, “ the melody of Scotland will hereafter be proved of a much higher antiquity than has generally been imagined;” but, observes Ritson, “ one looks in vain for the performance of this promise in the sequel of that elaborate work.” What, however, Dr. B. failed to do, Dr. Macculloch, “ weary of waiting,” has at length essayed, conscious, as he says, that he who makes the first step must, as usual,

by fashion and novelty." They admit of no cadence, that is, no fanciful or capricious descant upon the close of the tune, but only of the embellishment of a good and easy

"bear the brunt." In the work of Dr. M. above referred to, nearly eighty pages are devoted to the consideration of Highland and Caledonian music, and, as the view that is taken of it is confessedly "at variance with the whole current of popular opinion," a brief statement of its outlines will neither be uninteresting nor irrelevant.

The common opinion, mentioned by Sir John Hawkins, that Scottish music "received a considerable degree of infusion" from Rizzio, is now universally dismissed as absurd; and scarcely less so, according to Dr. M., is that advocated by Mr. Tytler, which would attribute to James I. the refinement, if not the foundation, of the national song, on the authority of an obscure passage in Tassoni; his Majesty's imaginary pretensions being deemed by him to rest solely upon "this idle remark, quoted and misapplied by the loosest of our antiquaries," and which has been the occasion of "half of the trouble which has attended the history of Scottish music in latter times, and more than half the nonsense which has been written about it." Similarly incorrect is said to be the assertion of Pinkerton, that no national air can be found of an earlier date than 1548. After some preliminary remarks on the bagpipe and the harp—in which, admitting the existence of the latter instrument among the Highlanders, as derived from the Teutonic tribes, he yet denies it to have ever been in common use, as it was in Ireland—Dr. M. proceeds to express his belief, that the basis of the national music is derived from a Highland source, which source is purely and rigidly Celtic; and that the peculiar construction of the scale, deficient in the fourth and the seventh in the major mode, which it is impossible to move through in any manner, without producing the semblance of a Scottish air, is the real distinction, as it is the cause, of that peculiarity in the national music, which every one recognizes, and of which Scotland has, unquestionably, reason to boast. Dr. M. next endeavours to discover whence the Scots, or the Highlanders rather, according to his theory, acquired their scale, and why the surrounding nations of Europe possess only the well-known diatonic and chromatic one, there being but these two musical scales existing in the world. The limited scale of five notes is known to prevail among the oriental nations, being found in China and in Hindostan, where it produces the same results as in Scotland, and in Java; the tunes which have been recently brought from whence are so perfectly Scottish, that a distinction could not be recognised. "Thus, then," says he, "as we trace the language as well as the origin of the great Celtic people, to this oriental spring, we may probably, with safety, trace to the same source, that musical scale, which the Highlanders and the Irish, at least, now among the most perfect existing remains of that far-spread nation, have preserved."

shake. Their words and melody should ever be inseparable ; they bid defiance to artificial graces, and depend for their effect upon simplicity, and a strong and emphatic

Another of Dr. M.'s opinions is, that the descendants of the Gothic tribes have no national, or, as it may be called, historical, music of any antiquity ; and that that of the low country Scots, which, from being associated with Gothic poetry, would seem, on a superficial view, to have been derived from the same source, " is plainly a modern music, resulting from a mixture of the ancient Scottish with that of general Europe in later days." The Scots have a national music, only so far as they are Celts, and " it is unjustly and ignorantly, therefore, that the lowland Scots censure or condemn the English as being devoid of a national music," their own claims, inasmuch as they are of the same descent, being equally deficient. The evidence in support of these opinions is then detailed, referring to the published collections for examples, and intimating that he has himself extensively collated airs and compared specimens, which we hope will be given to the public in a separate work. We must not take leave of Dr. M. without stating, that, while he ardently vindicates the abstract beauty of these relics, and dwells on the generous feelings and the patriotic associations that belong to them, he evinces towards them none of that exclusive attachment which too often characterizes the advocates of a favourite theory ; and of which he allows that the Scots have with justice been accused, together with " an insensibility to, or contempt for, cultivated music." On this subject his concluding remarks are so judicious, that we regret the impossibility, from want of room, of presenting more of them to our readers, to whose attention we venture strongly to recommend them.

Dr. Burney, in the chapter above quoted, has told us, that nothing can be more Scottish than the whole of a Chinese air which he had examined, the fourth and seventh being scrupulously missed throughout ; and he also points out the curious fact, with reference to the disputed subject of Greek music, that the Dorian mode of Olympus is exactly the old Scottish scale in the minor key. On consulting the article *scale* in Rees's *Cyclopædia*, it does not appear that he ever pursued the inquiry into the antiquity of Scottish music, upon which, however, he still retained his former opinion. To the instances collected by Dr. B., the following may be added, from a letter of Burns to Mr. Thomson, in 1794, in which he says, " I enclose you a musical curiosity, an East Indian air, which you would swear was a Scottish one : I know the authenticity of it."—The opinion that the Scottish music owes its origin to an imperfect scale peculiar to a species of harp, which is supposed to have preceded the bagpipe, is likewise stated in the French *Encyclopedie*.

The earliest collection of Scottish songs was one by Davison, in 1666, but Allan Ramsay, in his *Tea-table Miscellany*, in 1724, has the merit of first directing public attention towards them. The *Orpheus*

accentuation. Dr. Franklin, in a letter to Lord Kames, adopts the opinion, that they were originally composed for the harp, and ascribes the reason of their having lived so long to their being "really compositions of melody and harmony united,"—which apparent paradox he thus explains;—that, as in the construction of old Scottish tunes, "almost every succeeding emphatical note is a third, a fifth, an octave, or, in short, some note that is in concord with the preceding note;" and as "the memory is capable of retaining for some moments a perfect idea of the pitch of a past sound, so as to compare it with the pitch of a succeeding sound,—there may and does arise from thence a sense of harmony between the present and the past sounds, equally pleasing with that between two present sounds."

Caledonius of W. Thomson, was published in England about 1725: "to this collection, for which there was a very large subscription," says Dr. Burney, "may be ascribed the subsequent favour of these national melodies south of the Tweed." A Scottish song was performed at Thomson's benefit concert in 1722, "by the desire of several persons of quality." His work is very incorrect, and was one of the first which advocated the claims of Rizzio, to whom *Patie's Mill*, *Bessie Bell*, and several other tunes, are most erroneously attributed in it. To Oswald, his contemporary, many favourite airs really owe their origin, such as *Roslin Castle*, *The yellow hair'd laddie*, *Tweed side*, &c. "An inundation of Scotch songs, so called," says Ritson, "appears to have been poured upon the town by Tom D'Urfey and his Grub-street brethren;" and he ridicules the Scots, deservedly enough, for mistaking these for antient compositions. Among these spurious works are *Bonny Dundee*, *O'er the hills*, and many others, which are yet often considered as genuine specimens of Scottish song. Among various collections by M'Gibbon, Barsanti, Corri, Napier, &c., Johnson's *Scot's Musical Museum*, begun in 1787, deserves notice as having been contributed to by Burns, who subsequently assisted Mr. G. Thomson in his great work; the symphonies and accompaniments to the airs in which were composed at first by Pleyel and Kozeluch, and afterwards by Haydn and Beethoven. Haydn always esteemed it an honour to have had his name coupled with these songs: so partial was he, indeed, to them, that he had copies of them hung around the walls of his sitting-room in the decline of his life. A republication of this excellent collection took place in 1822, in 5 vols. royal 8vo., to which is prefixed a *Dissertation concerning the national melodies of Scotland*, containing, (according to the *Edinburgh Review*, for we have not seen that edition,) a very full and accurate analysis of the airs, considered in reference to their peculiar musical structure, and deducing several conclusions regarding their antiquity, worthy of attention.

Mr. Hogg observes of the political songs of the Scots, to which class the present specimen belongs, that they are "a species of composition entirely by themselves; they have no affinity with our ancient ballads of heroism and romance;"—and Mr. Smith informs us, that "many of the Jacobite songs and airs were taken from the withered lips of auld kimmers and carles, whose bluid yet warms at the remembrance of Prince Charlie."

GLEE.—WEBBE.—MISS D. TRAVIS, MESSRS. W. KNYVETT, VAUGHAN, BUGGINE, and BELLAMY.

When winds breathe soft along the silent deep,
The waters curl, the peaceful billows sleep;
A stronger gale the troubled wave awakes,
The surface roughens, and the ocean shakes;
More dreadful still when furious storms arise,
The mounting billows bellow to the skies;
On liquid rocks the tottering vessel's toss'd,
Unnumber'd surges lash the foaming coast.
The raging waves, excited by the blast,
Whiten with wrath and split the sturdy mast:
When, in an instant, HE who rules the floods,

Earth, air, and fire, JEHOVAH, God of Gods;
In pleasing accents speaks his sovereign will,
And bids the waters and the winds be still!
Hush'd are the winds, the waters cease to roar,
Safe are the seas, and silent as the shore.
Now say what joy elates the sailor's breast,
With prosperous gales so unexpected blest;
What ease, what transport, in each face is seen!
The heavens look bright, the air and sea serene!
For every plaint we hear a joyful strain,
To HIM whose power unbounded rules the main.

This well-known glee, than which nothing was ever conceived in that style of composition more noble and majestic, has obtained the name of the *Queen Glee*, as that of "*Swiftly from the mountain's brow*," has acquired the distinction of being called the *King Glee*; although, looking to their peculiar characters, we should think that these terms would be more appropriately reversed in their application. It is not included in any of the nine books of glees that were published by Mr. Webbe himself, and we believe it first appeared in the 23d number of *Warren's Collection*, in the year 1784. We are indebted for its existence to an accidental circumstance, which is related by Mr. Clark, the Secretary to the Glee Club, in his collection of the *Words of the most favourite pieces* there performed, on the authority of the composer. Having sent his servant one day to the chandler's shop, the article bought was enveloped in a sheet of printed paper, which, attracting Mr. W.'s notice, was found to contain the words before us: being exceedingly struck with their beauty, he immediately seized the moment of inspiration, and produced the present exquisite composition, the original rough draught of which we remember to have viewed, some years ago, with considerable interest, wherein, if we rightly recollect, among other variations, the

opening passage, now allotted to the first tenor, is given to one of the other parts. It is not a little singular that, although the words were printed, and great pains have been taken to discover the writer of them, no copy of the book to which they belonged has ever been met with, and the name of the author has hitherto continued to elude inquiry. It is also somewhat remarkable, that we should be indebted to a similarly accidental circumstance as the above, for Dr. Callcott's glee, "*O snatch me swift,*" which Mr. Horsley considers to be "the master-piece of his friend's genius and science." Going one evening to the theatre at an early hour, in order to secure places, and having to wait some time for the commencement of the performance, without being provided, as he usually was, with a book in his pocket, the Doctor purchased a second-hand volume of poems at a stall, and found therein the "beautiful lines, that gave rise to a composition, which, perhaps, may be called the first of its class."

Some account has been already given of the life and works of Mr. Webbe, (p. 239) and it is almost needless to add, that the present specimen combines the various qualities of the genuine glee, there enumerated, in the highest perfection, and is characterized by a depth of feeling quite foreign to any thing of a dramatic cast. No one can hear it without being impressed by the calm and soothing expression of the opening passage, the strikingly descriptive power and effect of the storm movement, the dignity of the command to peace, and the stillness of the responsive obedience of the elements which is next portrayed; whilst the concluding chastened strain of joy, with its finely imagined change of time in the last four bars, leaves the mind fully imbued with those sentiments of gratitude and pious adoration, which are so congenial to the subject.

CONCERTO,—VIOLIN.—MR. MORI.—VIOTTI.

However true it is, that the legitimate object of a well-regulated concert is to exhibit the art rather than the feats of artists, which often excite no other emotion than that of surprise, few, we apprehend, would be inclined to insist upon the strict enforcement of this principle, to the exclusion of so superb a display of splendid ability as that now under our consideration. The concerto selected by Mr. Mori from the works of his great master, for performance this evening, was the beautiful one

entitled Letter A, in the key of E. natural, the brilliancy of which was well adapted to add fresh attractions to the full and manly tone, and the bold and vigorous execution, of the performer, whose exertions to afford delight were crowned with the most complete success.*—"Practical perfection in music," says Dr. Young, "requires so much intense and laborious application, such a minute accuracy of perception, and so rapid an association of various sensitive ideas with other ideas and mechanical motions, that it is inconceivable how men, who have no appearance of superior brilliancy in any other accomplishment, should be able to attain a conception and execution in music, which seem almost to require the faculties of a superior order of beings." When, however, this application is guided by intellect, and directed by sound principles of education, there is not so much room for astonishment at the perfection attained; and we believe it to be the fact, contrary to a prevalent opinion, that the great majority of eminent musicians will be found to have been men who were exceedingly well informed on various subjects of general literature.

GRAND ARIA.—MADAME CATALANI.—CLEMENT.

Là tu vedrai chi sono;
No, non ti parlo in vano.
Fatale questa mano,

Forse chi men la teme
Più me dovrà tremar.

* The following is part of a sketch of the professional characteristics of the leader of this evening's concert, which is given in the *Musical Review*, vol. iii., p. 323:—"Mr. Mori is one of the most shining ornaments of the great school of Viotti. His natural intellectual endowments are strong, and at the same time delicate. A lively temperament, keen sense, a just reliance on his powers, and last, not least, an ardent love of his art and an unrelaxing enthusiasm, whetted by a desire to reach and maintain, and indeed to be satisfied only with, the highest rank—all these qualifications, backed by industry and perseverance, are the attributes and characteristics of his mind. He brings to the technical part of his profession also great requisites. His attitude has the grace of manly confidence; his bow-arm is bold, free, and commanding; and he produces an eminently firm, full, and impressive tone. His execution is marked alike by abundant force and fire, by extraordinary precision and prodigious facility."—Those who are desirous of learning the history of the violin, will find an account of it ably drawn up in the work just quoted, to the early notices of which instrument there given, we may add, that there is an engraving of one closely resembling it, and played upon with a bow, in Strutt's *Sports and Pastimes*, taken from a MS. of the eighth century.

Un lieto contento
Io sento nel cor;
La sola speranza

E solo piacer.
Precederò contento
Me lo predice.

The name of this composer is only known to us through the medium of the present air, and of "*Pietosa a' miei lamenti*," a cavatina, with variations, written expressly for Madame Catalani, and sung by her at the close of the last Birmingham festival. Mr. C. is a resident of Vienna, a city devoted to music; but if, as we understand, he has already passed the prime of life, there is not much to be expected from the future exercise of his talents, which have been displayed to the best advantage by the wonderful powers of voice with which his productions have been introduced to the English public.—Those powers were most brilliantly exhibited in the present instance, Madame Catalani being, we think, in the fuller possession of them this evening than at any one of the preceding performances.

DUETTO. (*Armida.*)—ROSSINI.—MRS. SALMON and MR. SAPIO.

Rinaldo.—Amor! possente nome!

Come risuoni
Su quel soave labbro
Nel mio dolente cor.

Armida.—Si amor! se un alma fiera

Ti di natura in sorte
Recami pur la morte,
E in me fia spento amor.

Rin.—Armida! oh Ciel!

Arm.—Che vuoi?

Rin.—Chiede il destin che mai

Ch' io fugga i tuoi bei rai
Dover me'l comando.—

Arm.—Fuggirmi! eppur gli Eroi
Sovente amor piagò.

Rin.—Vacillo a quegli accenti,

Manca la mia costanza,
Misero! più speranza
Di libertà non hò.

Arm.—Vacillo a quegli accenti

Manca la mia costanza
La dolce mia speranza,
Perduta ancor non hò.

Rin.—Ah! non poss' io resistere;

Si! t' amero costante.

Arm.—Oh! inaspettato giubilo

Oh! fortunato istante.

Rin e. Caro } per te quest' anima
Arm. Cara }

Prova soavi palpiti
Che esprimere non sà.

Armida is the twenty-first of the operas of its prolific author, and was brought out at Naples, immediately after the splendid success of *La Gazza Ladra* at Milan, on his return to that city in the autumn of 1817, where, however, says his biographer, it "was very coldly received, in spite of its magnificent duet, '*Amor! possente nome*;' perhaps the most celebrated that ever proceeded from this composer's pen."

Although fully sensible of the very attractive beauty of this piece, which was performed in a style of great excellence, we shall forbear to enter into a description of

its impassioned character, and of the peculiar nature of the emotions it is calculated to excite, further than they may be gathered from the following remarks, which it has elicited from the not generally too fastidious admirer of its author. "The genius of Rossini is eminently fitted for the pleasurable and voluptuous. An intense indulgence, at the expense, however, of delicacy of sentiment, is the ground-work of some of his finest airs. This is particularly evident in the present duet. I remember, one morning, when it had been executed in the sublimest manner at the *casino* of Bologna, that several ladies were embarrassed at expressing their opinion of its beauties."—(*Life of Rossini*, p. 170.)—We will add, however, that the expression of amatory passion which pervades this duet, appears to us to be one of the distinguishing marks of the modern school of poetry and music united; and that its counterpart may be found in this country in too many of the melodious productions of a fascinating, but dangerous writer, who eminently combines in his own person the characters of poet and composer.

SONG. (*Clari.*)—MISS STEPHENS.—BISHOP.

'Mid pleasures and palaces though we may roam,

Be it ever so humble, there's no place like home,

A charm from the skies seems to hallow us there,

Which, seek through the world, is ne'er met with elsewhere,

Home, sweet home! there's no place like home!

An exile from home, splendour dazzles in vain,

Oh! give me my lowly-thatch'd cottage again.

The birds singing gaily that came at my call,

Give me them with the peace of mind dearer than all.

Home! sweet home! there's nothing like home!

This beautifully simple and affecting ballad, which belongs to a class of compositions that are peculiarly a source of "sacred and homefelt delight," formed a very agreeable contrast to the shewy character of the preceding pieces. The chaste and pathetic manner in which it is delivered by Miss Stephens, is too well known and appreciated to need any eulogium, though eminently deserving of it, when the extreme difficulty is considered of avoiding insipid tameness on the one hand, whilst endeavouring to adhere to the dictates of sound taste on the other. Its repetition was loudly called for this evening.—Few pieces, probably, ever obtained a more rapid popularity than this song, which, although it was first made known in the opera of the *Maid of*

Milan, only in the preceding May, when it was allotted to Miss M. Tree, was already extensively circulated in private, and had the honour of being included in the selections both for the York and the Birmingham Festivals.

It was announced, when published, as being "partly founded on a Sicilian air," a comparison with which has been said to shew that there is little difference between them, further than arises from the retrenchment of a few repetitions. Of its able editor, or author, to whichever name he is best entitled, a short notice will be found below.*

SONG.—IRISH AIR, (*with Variations.*)—MADAME CATALANI.

What's this dull town to me?

Robin's not near.

What was't I wish'd to see,

What wish'd to hear?

Where's all the joy and mirth,

Made this town a heaven on earth?

Oh! they're all fled with thee,

Robin Adair!

What made th' assembly shine?

Robin Adair.

What made the ball so fine?

Robin was there.

What, when the play was o'er,

What made my heart so sore?

Oh! it was parting with

Robin Adair.

But now thou'rt cold to me,

Robin Adair;

But now thou'rt cold to me,

Robin Adair.

Yet he I loved so well,

Still in my heart shall dwell;

Oh! I can ne'er forget

Robin Adair.

* Mr. Henry Rowley Bishop, was born in London, Nov. 18, 1786, and was placed, when very young, under the able instruction of F. Bianchi. He commenced his musical career as a composer, in 1806, since which time he has been wholly or partially concerned in the production of more than seventy dramatic pieces; and his works altogether are said to amount to about twice that number. In 1810, he was engaged as director and composer of music at Covent-Garden Theatre, which offices he now fills at Drury-Lane. At the first establishment of the *Philharmonic Society*, he was appointed a director, and has subsequently been frequently re-elected: he is also one of the professors at the *Royal Academy of Music*. In 1819, he first undertook the management of the Oratorios at Covent-Garden, but relinquished it after two years. Mr. B. has edited three volumes of the *National Melodies*, and his latest productions are the symphonies and accompaniments to the 9th number of the *Irish Melodies*, by Mr. Moore: his operas form the subject of an interesting article in the first vol. of the *Musical Review*. We must not omit to mention, that the freedom of the city of Dublin was unanimously conferred on Mr. B. in 1820. Such circumstances are honourable alike to the giver, to the receiver, and to the art which he adorns; and another similar instance of the estimation in which its professors are held, has just occurred, in the presentation of the freedom of the city of Norwich, to Sir G. Smart, for his services at the Festival of 1824.

The claims of the Irish to this popular air seem to be generally allowed. It is, however, to be found in most of the Scottish collections, and was one of those on which Burns tried his hand for Thomson's work; when, not being satisfied with his first attempt, he says, in a letter dated 1793, "that *crinkum crankum* tune, *Robin Adair*, has so run in my head,—that I have ventured one essay more,"—and adds, "By the way, I have met with a musical Highlander, in Breadalbane's Fencibles, who assures me that he well remembers his mother's singing Gaelic songs to both *Robin Adair* and *Gramachree*. They certainly have more of the Scottish than the Irish taste in them." This, and some other instances, in which particular tunes are claimed by both countries, he then suggests may be accounted for by the supposition that the wandering harpers and pipers used to go errant through the wilds both of Scotland and Ireland.* The present version of this song is one of those "airs with variations" for the voice, upon the merits of which an opinion has already been perhaps sufficiently expressed; and which, we hope, will soon cease to disfigure our concert-bills, and to exercise the torturing ingenuity both of the composer and the performer, whilst the

* The Irish music, like the Scottish, has had its historians and collectors. Mr. Walker, in his *Historical Memoirs of the Irish Bards*, has advocated its antiquity and its excellencies with equal zeal and ability; and Mr. Bunting has gathered together its relics with a fidelity that gives his work a higher historical value than the elegant and more popular one of Mr. Moore can lay claim to. Dr. T. Campbell contends, that the honour of inventing the Scottish music must be given to Ireland; and it is certain, that Giraldus Cambrensis, who highly extols the Irish instrumental music in the twelfth century, expressly says, that Scotland had endeavoured to imitate Ireland in musical notes, and was already thought far to excel her mistress. Dr. Macculloch admits, that "the Irish and the Welch have, both, a class of music to which the Highlanders have no title, and which no intelligent Scottish musician will claim: these are the melodies which belong to the harp, abounding in Ireland," and the absence of which in the Highlands offers a strong argument in favour of the Irish claims to the Ossianic relics. Mr. Moore, however, in his letter prefixed to the *Irish Melodies*, observes, that, "though much has been said of the antiquity of our music, it is certain that our finest and most popular airs are modern; and perhaps we may look no further than the last disgraceful century for the origin of most of those wild and melancholy strains, which were at once the offspring and solace of grief."

hearer is restored to the enjoyment of the simple ballads out of which they have been manufactured. Such, however, are the charms of brilliant execution, even when thus misapplied, as we are compelled to think they were, that *Robin Adair* was received with the approving mark of an *encore*. We are sorry to find, from the published copy of these variations, that Sir John Stevenson, whose best works, we regret to say, are but little known in England, has given them the sanction of his respected name.

GRAND FINALE.—(*Le Nozze di Figaro*. Act I.)—MOZART.

MRS. SALMON, MISS STEPHENS, MISS GOODALL, MESSRS. VAUGHAN, SAPIO, PLACCI, and BELLAMY.

Fig. Signori, di fuori
 Son già i suonatori;
 Le trombe sentite,
 I pifferi udite;
 Trà canti, trà balli
 De' vostri vassalli
 Corriamo, voliamo
 Le nozze a compir.
Il C. Pian piano, men fretta.
Fig. La turba m'aspetta,
Il C. Un dubbio toglietemi
 In pria di partir.
La C. }
Sus. } (La cosa è scabrosa,
Fig. } Com' hà da finir?)
Il C. (Con arte le carte
 Convien quì scoprir.)
Il C. Conoscete, signor Figaro,
 Questo foglio chi vergò?
Fig. Nol conosco.
Sus. } Nol conosci?
Il C. }
Fig. } Nol conosco, no, no, no.
Sus. } E nol desti a Don Basilio?
La C. Per recarlo—tu c' intendi.
Fig. Non v'intendo! oibò! oibò!
Sus. E non sai del damerino,
 Che' stasera nel giardino—
Il C. Già capisci.
Fig. Io nulla so!
Il C. Cerchi invan difesa, e scusa,
 Il tuo ceffo già t'accusa,
 Vedo ben, che vuoi mentir.
Fig. Mente il ceffo, io già non mento.
La C. }
Sus. } Il talento auguzzi invano;

Palesato abbiám l'arcano,
 Non v'è nulla da ridir.
Il C. Che rispondi?
Fig. Niente, niente.
Il C. Dunque accordi?
Fig. Non accordo.
La C. } Eh! via chetati, balordo!
Sus. } La burletta hai da finir.
Fig. Per finirla lietamente
 All' usanza teatrale,
 Un'azion matrimoniale
 Noi faremo ora seguir.
La C. } Deh! signor, nol contrastate.
Sus. } Consolate i miei desir!
Il C. Marcellina, Marcellina,
 Quanto tardi a comparir!
Mar. } Voi, signor, che giusto siete
Bar. } Ci dovete ora ascoltar.
Bas. }
Il C. (Son venuti a vendicarmi,
 E mio sente consolar!)
La C. }
Sus. } Son venuti a sconcertarmi.
Fig. } Qual rimedio ritrovar!
Fig. Son tre stolidi, tre pazzi,
 Cosa mai vengono a far?
Il C. Pian pianin, senza schiamazzi,
 Dica ognun quel che gli par.
Mar. Un impegno nuziale
 Ha costui con me contratto,
 E pretendo che il contratto
 Deva meco effettuar.
La C. } Come! Come!
Il C. } Olà! silenzio!
Sus. } Io son quì per guidicar,

<i>Bas.</i> Io, com'uomo al mondo cognito, Vengo qui per testimonio Del promesso matrimonio Con prestanza di danar. <i>La C.</i> } <i>Il C.</i> } Son tre matti, son tre matti! <i>Sus.</i> } <i>Il C.</i> Ehi? silenzio! lo vedremo, Il contratto leggeremo Tutto in ordin deve andar. <i>La C.</i> } <i>Sus.</i> } (Son confus^a, son stordit^a! <i>Fig.</i> } o, o!	Disperat^a, sbalordit^a! o, o! Certo un diavol dell' inferno Quì gli ha fatti capitar!) <i>Il C.</i> } <i>Mar.</i> } Che bel colpo! che bel caso! <i>Bar.</i> } <i>Bas.</i> } E' cresciuto a tutti il naso! Qualche Nume a noi propizio Quì si ha fatti capitar!
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This magnificent and truly wonderful *scena*, though performed in a very respectable manner, individually, was by no means productive, as a whole, of that effect which its dramatic interest requires, and is capable of imparting to it in its proper place. It is impossible, indeed, but that it should suffer, in common with all other similar concerted pieces, both from the comparative tameness of a concert-room orchestra, and the incongruous, though unavoidable, union of English and Italian singers. The *finale* to the first act of *La Donna del lago*, carries along with it sufficient evidence that the beauties of this composition had made a deep impression on the memory of its author, who has unquestionably made a partial transfer of them into his own work.

The opera of *Le Nozze di Figaro** was composed in 1786, though not performed

* The following is the most perfect list of Mozart's operatic works, which we have been able to make out: the first and the last two articles are in the possession of M. André, of Offenbach.

Apollo et Cynthia, MS. Latin drama, 1767.	Die entführung aus dem serail, 1782.
Bastien et Bastienne, MS. ... Operetta, 1768.	Der Schauspieldirektor, 1786.
La finta semplice, 1768.	Le Nozze di Figaro, 1786.
Mitridate, 1770.	Il Don Giovanni, 1787.
Ascanio in Alba, Dram. cantata, 1771.	Così fan tutte, 1790.
Il sogno di Scipione, Ditto, 1772.	Die Zauberflöte, 1791.
Lucio Silla, 1773.	La Clemenza di Tito, 1791.
La finta giardiniera, 1773.	La villanetta rapita, —
Il rè pastore, Past. cantata, 1775.	La pastorella nobile, —
Idomeneo, 1780.	Thamos, Rè d'Egitto, MS. —
Belmont und Konstance, 1782.	L'Oro del Cairo, MS., unfinished, —

until the following year. It was brought out at Paris in 1794, with very little effect, and was introduced to the English public for the first time in June, 1812. "It is," says M. Schlicteggroll, "a sublime combination of spirit and melancholy of which we have no other example.—As a work of pure tenderness and melancholy, entirely free from all unsuitable admixture of the majestic and the tragical, nothing in the world can be compared to the *Nozze di Figaro*."

PART II.

OVERTURE.—(*Egmont*.) Op. 84.—BEETHOVEN.

The second part of the concert was opened, like the former, with one of the works of this greatest of living composers, well calculated to make us forget all the enchantments of vocal music; which, if its place as the overture to a melo-drame did not require it to be of very elaborate construction, partakes, at least, as much of the wild, singular, and original character of his genius, as any other production of his pen with which we are acquainted. The admirable body of wind-instruments assembled in the orchestra was strikingly effective throughout, and the whole performance gave unmingled satisfaction. A seventh overture in MS., which was performed at the *Philharmonic Concert*, in May, 1824, may be added to the list of works enumerated at p. 356.

SONG.—IRISH AIR, (*with Variations*.)—MRS. SALMON.

My lodging is on the cold ground,
And very hard is my fare;
But that which grieves me more, love,
Is the coolness of my dear.
Yet still he cried, turn, love,
I pray thee, love, turn to me;
For thou art the only girl, love,
That is adored by me.
With a garland of straw I will crown thee, love;
I'll marry thee with a rush ring;

Thy frozen heart shall melt with love,
So merrily I shall sing.
Yet still he cried, &c.
But if you will harden your heart, love,
And be deaf to my pitiful moan,
Oh I must endure the smart, love,
And tumble in the straw all alone.
Yet still he cried, &c.

In its originally simple form, this beautiful and pathetic melody, generally regarded as Irish, is one of those, that have been already adverted to as of doubtful parentage; and its striking similarity to the air of "*I lo'ed ne'er a laddie but ane*," which has long been considered in Scotland as of native growth, is pointed out in the preface to Smith's *Scotish Minstrel*. In this state it would have formed a pleasing

specimen of that variety of style, so necessary in an evening concert ; and we wish it were possible to pass it over without observing, that the version of it now presented (instead of "*La Biondina*,") was only a specimen of absurdity and bad taste, exceeding all its predecessors in the same downward course. Mr. Shield has laid it down as a rule, an antiquated one it seems almost now to be, that the singer of a *cantabile* movement is expected to ornament the melody more with feeling than with flourishes. Perhaps, however, the utter contempt of meaning which is shewn in the adaptation of variations for the flute to a *cantabile* air for the voice, made still more palpable when set to English words, may be the means of turning the contempt on the proper object, and effecting a salutary change in public opinion. It is agreeable to have to add our belief, that the remonstrances which have been made on this subject have not been without their influence on the fair artist, who has been tempted by the facility of her execution, and the fascination of bad, but applauded, example, to depart from the only true path of professional excellence.*

* Nothing can tend more to strengthen sound opinions respecting the tendency of the degrading practice above alluded to, than the diffusion of the sentiments of eminent judges, who have at all times been agreed on the subject. Dr. Burney, at the close of his *Life of Metastasio*, which he calls a "kind of supplement to the *History of Music*," without joining in the "contempt which lyric poets put upon instrumental music in general," agrees with Mattei in his reflections on the declension of the musical drama.—"Every species of voice, from the ambition of soaring with the lark, and mounting to sublimity, has lost its true quality and character. The *base* tries to rival the tenor, the *tenor* the counter-tenor, the *counter-tenor* the soprano, and the *soprano* the flageolet, or bird-pipe." After complaining that the improvements in musical instruments have been the ruin of vocal music, he adds, "it degrades a singer to run races with hautbois, flutes, and fiddles. Let instrumental performers shew their power of hand, and the genius of their several instruments ; but let not the human voice quit the sentiments and expressions of humanity, and the passions that belong to its nature ; let instruments imitate birds and beasts ; but let not the human voice imitate the tricks and tones of instruments, to which it should serve as a model ; let its inflections be purely *vocal*, and such as will please, not disgrace, humanity." (Vol. iii., p. 328.)—Not less decisive are the sentiments of a living writer. M. Beyle, in his *Life of Rossini*, (p. 194,) has the following apposite observations. "The sublime Pacchierotti saw, with tears in his eyes, the downfall of the art, which had formed the charm and glory of his life. With what

TERZETTO.—(Ricciardo e Zoraide.)—ROSSINI.—MADAME CATALANI, MR. SAPIO, and SIGNOR PLACCI.

Zoraide	Cruda sorte !	Agor.	Sperar poss' io.
Agorante	Amor tiranno !	Zom.	Che smania crudele !
Zomira	} Io sprezzata ! più non reggo, L'alma mia fremendo sta.	Agor.	Per te vive, respira quest 'alma.
e Zor.		Zom.	Oh che rabbia !
Agor.	Oh momento ! in tal cimento, L'alma mia fremendo stà. (M'amerà.)	Zor.	Oh che acerbo martir !
Zom.	Crudel !	Zom.	Osi iniquo !
Zor.	Che affanno !	Agor.	L'insulti disprezzo.
Agor.	Che mai dice ?	Zor.	Per Zomira, deh ! placa quell' ira.
Zom.	Indegna, indegna !	Zom.	Taci, trema ! non voglio a quel prezzo
Zor.	Ed ardisci ?	Agor.	Ché baldanza !
Zor.	} Giusto cielo ! fiera crudeltà	Zom.	Neppure un sospir.
e Zom.		Agor.	Sarà l'alma, delusa, schernita, Al mio bene per sempre rapita, O Ricciardo qui deve perir.
Agor.	La più nera infedeltà.	Zom.	Sarà l'alma, delusa, schernita, All' infido per sempre riunita, O l'indegno io giuro punir.
	Ciel ! perchè, perchè punisci Chi s'accese a tal beltà ! Dunque ingrata !	Zor.	Sarà l'alma, dolente, schernita, Al mio bene per sempre riunita, O a lui fida qui giuro perir.
Zor.	T'accheta, ti calma.		

Whatever difference of opinion may exist as to the station which the works of Rossini will ultimately maintain, this terzetto must be universally allowed to be among the happiest efforts of his genius. It is, in truth, a powerful composition, which cannot be performed without producing a sensation of delight ; and it has more than once thrown the broad shield of protection over the feeble pieces that surround it, the opera being chiefly indebted to it for a favourable reception. Both the movements of which it consists are in the major key of C. ; the first of them is altogether new and effective, and in the very striking passage with which it commences, the

feelings must not the soul of this true artist have been overwhelmed,—he who had never allowed himself to utter a note or make a single motion, without having previously considered how far it was calculated to answer the existing wants of the spectator, the only end of all his efforts,—when he beheld a great singer actuated by the pitiful ambition of rivaling the violin in mechanical merit, in a variation of thirty-two demi-semi quavers to a bar ! That art, which was formerly the most touching, is quickly settling itself down into a simple matter of business.” This mode of singing violin concertos, and variations without end, he elsewhere observes, tends not only to destroy the talent of the singer, but also to vitiate the taste of the public.

powers of Madame Catalani's voice were finely displayed, and commanded instant attention. The second movement, if not quite so original, is yet full of energetic excitement and impassioned feeling, and the beautiful and catching melody of its subject is taken up by each of the voices in succession with a charmingly exhilarating effect. The audience testified their delight by loudly calling for it to be repeated, which was done, after a slight delay, with the omission of the first part.

The semi-serious opera of *Ricciardo e Zoraide*, the twenty-fifth of Rossini's secular dramas, was brought out at Naples in the autumn of 1818; where, notwithstanding the poverty of the plot, and the general inferiority of the music, which abounds in reminiscences, it met with entire success; and the present trio, sung by Signoras Colbran and Pisaroni, and Signor Nozzari, (being written for two sopranos and a tenor,) was tumultuously encored. It was first performed in this country for Madame Caradori's final benefit on the 5th of June, 1823, and but indifferently received upon the whole; nor does its recent introduction at Paris appear to have been attended with more favourable results. It was after the first representation of this opera at Vienna, which happened to take place on Madame Rossini's birth-day, that the Maestro, having invited the principal singers to supper, was disturbed by a concourse of people, chiefly Italians, who rather unceremoniously required a specimen of the abilities of his guests, by way of doing honour to their countryman, and were ultimately not got rid of without the interference of the police.*

CANTATA.—PEPUSCH.—MR. VAUGHAN.—(*Violoncello Obbligato*, MR. LINDLEY.)

RECITATIVE.

See! from the silent grove Alexis flies,
And seeks, with every pleasing art,
To ease the pain which lovely eyes
Created in his heart;
To shining theatres he now repairs,
To learn Camilla's moving airs;
Where thus to music's power
The swain address'd his prayers:

AIR.

Charming sounds that sweetly languish!
Music, O compose my anguish!
Every passion yields to thee.
[Phæbus quickly then relieve me,
Cupid shall no more deceive me,
I'll to sprightlier joys be free.]

* This whimsical occurrence is related at length in the *Harmonicon*, vol. i., p. 198; and in the *Life of Rossini*, p. 230.

RECITATIVE.

Apollo heard the foolish swain ;
 He knew, when Daphne once he loved,
 How weak, t' assuage an amorous pain,
 His own harmonious art had proved,
 And all his healing herbs how vain :
 Then thus he strikes the speaking strings,
 Preluding to his voice, and sings.

AIR.

Sounds, though charming, can't relieve thee,
 Do not, shepherd, then deceive thee,
 Music is the voice of love,—
 If the tender maid believe thee,
 Soft relenting, kind consenting,
 Will alone thy pain remove.—*Da Capo.*

It is quite needless to expatiate on the matchless beauties of execution, vocal as well as instrumental, which have given so high and deserved a celebrity in modern times to this production of the antient school, and to the enjoyment of which, few who cast an eye on these pages can possibly be strangers. The least that can be said of this unequalled and inimitable performance, if it be mentioned at all, is to describe it as it is universally felt to be, the most perfect and finished specimen of what can be accomplished by art—nor is the judgment less satisfied with the chaste purity of Mr. Vaughan's style, than the ear is charmed with his graceful embellishments, the sweetness and smoothness of his tone, and the wonderful sounds elicited by the masterly hand of Mr. Lindley from his manly instrument,—“sounds and sweet airs that give delight, and hurt not,” they may, indeed, most truly be called.

This cantata is almost the only one of the compositions of that once favourite class that retains its place in a modern orchestra, *Mad Bess* and “*From rosy bowers*” being now nearly laid aside. It was originally published about the year 1710, in one of two books, containing six cantatas each, the words of which were principally furnished by Mr. Hughes, and appears always to have been a favourite with the public, Sir John Hawkins observing, fifty years ago, that it was the only one of Dr. Pepusch's works that had any pretence to elegance, and was still heard with delight. Dr. Burney, however—although he admits Dr. P. to have had but little invention, and to have treated all music in which there was any fancy with sovereign contempt—says that there is much harmonical merit in all his cantatas, and particularizes the fifth of the second set as much superior to all the rest, (except *Alexis*) and capable of being revived with good effect. Hawkins also describes his MS. full anthem, “*Rejoice in the Lord*,” as one in which all the various excellencies of harmony and melody are

united.—On looking over a large collection of the books of the performances at the *Antient Concerts*, we find that this cantata was sung by Mr. Nield in 1797, and in 1816 by Mr. Vaughan. Our set is not quite perfect, but it does not appear, from the volumes referred to, to have ever been sung there by Mr. Harrison, one of whose favourite pieces it was, and who performed it at his last benefit concert, in May, 1812, a very few weeks previous to his decease.*

* The name of Dr. Pepusch has recently been mentioned in a very slighting manner, as that of an obscure person, no otherwise deserving of notice, than as the composer of this cantata; an opinion which by no means does justice to his memory.—John Christopher Pepusch was born at Berlin, in 1667, and came to England when about thirty years of age. He was one of the founders of the *Academy of Antient Music*, in 1710, and remained its chief supporter till his death, when he bequeathed to it a portion of his large collection of music. In 1713 he obtained the degree of Doctor of Music, at Oxford, together with Dr. Croft, and was soon afterwards appointed chapel master to the Duke of Chandos. About 1725 he married the celebrated Margarite de l'Epine, who had retired from the stage with a fortune of £10,000., and was thus enabled to gratify his taste for the collection of antient music. He was chosen by Gay, in 1727, to assist in selecting the tunes for the *Beggars' Opera*, "for which he composed an original overture upon the subject of the tune, '*I'm like a skiff*,' and furnished the wild, rude, and often vulgar melodies, with bases so excellent, that no sound contrapuntist will ever attempt to alter them." In 1731 he published his *Treatise on Harmony*, and in 1732 a valuable and correct edition of Corelli's Sonatas and Concertos in score. He was elected organist to the Charter-house, in 1737, where, losing his only son and his wife within three years afterwards, he devoted himself wholly to abstruse speculations, and the study of the music of the Antients, some of his papers on which were communicated to the Royal Society in 1746. He died at the Charter-house, July 20, 1752, and his very valuable library, curious and complete in scarce musical authors, being divided between his friends, Travers and Kelner, was, after suffering greatly from neglect and depredation, unfortunately dispersed by auction in 1763 and 1766.

In the letter *On the Music of the Antients*, appended to Avison's *Essay on Musical Expression*, the cantata of *Alexis* is referred to as an instance in which the quantity is sacrificed to the modulation, a fault principally arising from the structure of our language, full of consonants and syllables long by position. Speaking of the line, "*Charming sounds that sweetly languish*," it is observed, that "these syllables, according to the laws of prosody, are all long, except the sixth. In the music you have a demi-quaver to the first syllable, a demi-quaver to the second, a quaver to the third, &c., and the singer is obliged to shorten long syllables as well as he can."—(p. 148., ed. 1775.)

Barbara Strozzi, a Venetian lady, is the person to whom the invention of the cantata, as a species of chamber music, is justly to be ascribed, and it is claimed by her in the preface to her pieces, consisting of air and recitative intermixed, published in 1653. It has, however, been attributed to Carissimi, who only first applied it to religious subjects, as Cesti, his disciple, did to the secular performances of the stage.

GLEE.—(Harmonized by Mr. GREATORREX.)—ARNE.—MISS STEPHENS, MESSRS. W. KNYVETT, VAUGHAN, and BELLAMY.

If o'er the cruel tyrant love,
A conquest I believed,
The flatt'ring error cease to prove,
O! let me be deceived.

Forbear to fan the gentle flame,
Which love did first create,

What was my pride is now my shame,
And must be turn'd to hate.

Then call not to my wavering mind
The weakness of my heart,
Which, ah! I feel too much inclined
To take the traitor's part.

The well-known beautiful air, originally sung by Miss Brent in the opera of *Artaxerxes*, is here presented to us under the form of a harmonized glee from the skilful hand of the Conductor of the festival, and was the only specimen of that class of compositions included in the selections. We first meet with it in 1815, in the books of the *Antient Concerts*, the rules of which are relaxed for the admission of such arrangements, provided the melody has been composed not less than twenty years. It was then sung by the former three of those to whom it was now allotted, and Mr. Bartleman; and it certainly had on this occasion the advantage which glees do not often possess at provincial meetings, of being performed by those who are in the practice of singing them together.*

* Thomas Augustin Arne, was born in London, May 28th, 1710, and first appeared before the public as composer of the music to Addison's opera of *Rosamond*, in 1733. About the year 1735, he married Miss Cecilia Young, a celebrated singer, and a pupil of Geminiani; and in 1738 he established his reputation by the admirable manner in which he set Milton's masque of *Comus*, two years after which he produced his *Alfred*, which has been already mentioned (p. 265.) The University of Oxford conferred on him the degree of Doctor of Music, July 6, 1759, and in February, 1762, his famous opera of *Artaxerxes* was first performed at Covent Garden, by a corps of English and Italian singers. For the copyright of that work,—the words of which were a very poor attempt at translation from the *Artaserse* of Metastasio, by the Dr. himself—he received sixty guineas: this was then thought a prodigious sum, though Storace

One great beauty of the old music certainly consists in the evenly marked accentuation, and the rhythmical expression of the melody, both of which are particularly observable in this air, and imprint it deeply on the recollection. Airs possessing these qualities will always attract notice as susceptible of being well harmonized, and part of the present one has been so treated likewise by Mr. Bishop, and introduced in the *Two Gentlemen of Verona*. We prefer, however, to hear the *cantilena* of such pieces supported by instrumental rather than by vocal harmony; at the same time, it

and Shield have since obtained £400. each for some of their productions, and Braham has been paid no less than £1,100. for a single opera. Dr. A.'s oratorios, enumerated at page 273, were so unfortunate, that he was always a loser by them, but it must be remembered that he had Handel for a competitor. After leading a life unhappily but too much devoted to the pursuit of pleasure, he made profession, in his last illness, of the Romish faith, in which he had been educated, and expired on the 5th of March, 1778, within an hour after that he had exerted himself in singing an harmonious *Allelujah*.

The melody of Arne, about the year 1738, according to Dr. Burney, forms an era in English music; it was so easy, natural, and agreeable to the whole kingdom, that it had an effect upon our national taste: his general melody, if analyzed, would perhaps appear to be an agreeable mixture of Italian, English, and Scots. In setting *Artaxerxes*, he had the merit of first adapting many of the best passages of Italy, which all Europe admired, to our own language, and of incorporating them with his own property. Two of the songs in it have parts for the clarionet, which is the earliest instance that we have met with of the use of that instrument, then just introduced amongst us, by an English composer. This opera has retained possession of the public favour in an unexampled degree, and the part of *Mandane* is still the touch-stone of a new singer's pretensions to high rank, especially in the songs "*Fly, soft ideas*," and "*The soldier tired*;" and it may be observed, that the practice of concluding with a bravura for the principal performer, like the one last mentioned, has been again adopted by Rossini in several instances. Upon the whole, though Dr. A. had formed a new style of his own, there did not appear that fertility of ideas, that original grandeur of thought, or those resources upon all occasions, which are discoverable in the works of his predecessor, Purcell, both for the church and the stage; yet, in secular music, he must be allowed to have surpassed him in ease, grace, and variety, which is no inconsiderable praise. Mr. Shield says, that, although his abilities have been much underrated by foreigners, "his true English friends shall raise a statue to his memory;" and has given extracts, in the works before referred to, from both the above-named songs, as they were originally written by Arne, for the sake of instructive contrast with his later and better thoughts.

must be confessed, that Mr. Greatorrex has done much more for this song in the latter, than Dr. Arne has himself attempted in the former, way, the accompaniments being only in four parts, and the violins frequently moving in unison with the voice.—Though Dr. A. translated the dialogue of the opera, the songs have been attributed to Mr. Hoole.

OVERTURE.—(*La Cenerentola*).—ROSSINI.

This short and animated overture, in the key of E. flat, was performed with great spirit, and gave an agreeable relief, as was anticipated in the selection of it, to the vocal pieces. The opera to which it belongs was first brought out at Rome, at the Carnival, in December, 1817, and is the nineteenth of Rossini's productions of that description. Though the music is in general of a light and trivial character, it met with much success. It was performed in England for the first time in January, 1820.

CAVATINA.—(*Il Barbiere di Siviglia*).—ROSSINI.—SIGNOR PLACCI.

Largo al factotum della città,	Col cavagliere? la, ran, &c.
Largo, là, là,	Ah! che bel vivere, &c.
Presto a bottega, che l'alba è già,	Tutti mi chiedono,
Presto, là, là.	Tutti mi vogliono,
Ah! che bel vivere,	Donne, ragazzi,
Che bel piacere,	Vecchie, fanciulle,
Per un Barbiere,	Quà la parrucca,
Di qualità.	Presto la barba;
Ah! bravo Figaro!	Quà le sanguigne,
Bravo, bravissimo,	Presto il biglietto,
Fortunatissimo,	Ei Figaro, Figaro, &c.
Per verità. Bravo, là, là.	Aime! che furia,
Pronto a far tutto,	Aime! che folla.
La notte e il giorno,	Uno alla volta,
Sempre d'intorno,	Per carità.
In giro stà.	Figaro!—son quà—
Miglior cuccagna	Ei Figaro!—son là—
Per un Barbiere,	Figaro quà, Figaro là,
Vita più nobile,	Figaro sù, Figaro giù.—
No, non si dà. La, la, ran, &c.	Pronto, prontissimo,
Rasori e pettini,	Son come un fulmine,
Lancette e forbici,	Sono il factotum
Al mio comando,	Della città.—
Tutto quì stà.	Ah! bravo Figaro!
V'è la risorsa,	Bravo, bravissimo,
Poi del mestiere,	A te fortuna
Colla donnetta,	Non mancherà.—
Col cavaliere.	Sono il factotum,
Colla donnetta?	Della città.

In this gay and sprightly air, in which the bustling self-important Figaro rapidly enumerates his multifarious employments, the comic genius of Rossini has been most successfully developed. It is, indeed, a delightful specimen of liveliness and humour in an opera which is generally considered to be the author's master-piece in the *buffa* style. The composition, also, though not free from his usual repetitions, has more claims to notice than pieces of this description can often prefer; and the wind-instruments are prominently employed in the accompaniment, in which the clarionet and the bassoon take the lead, and are answered in a pleasing manner by the flute. It was given with considerable point and effect by Signor Placci, whose improvement, since his first arrival in this country, in 1818, appeared to us to be very evident throughout the evening performances at the festival. It would seem to be a favourite piece with Rossini himself, as we find him trilling with all his might "*Figaro quà, Figaro là,*" from the balcony at Vienna, on the occasion mentioned a few pages back, and also singing it with great applause at the Cambridge festival in July, 1824.

With the above song we now take leave of this "musical meteor of the day," the beautiful quintett of "*Oh! guardate,*" which was included in the printed arrangement, not having been performed. Though not consisting so exclusively of Rossinian productions as some selections which we have seen, ample homage was yet paid to the reigning favourite in both of the evening concerts, two of his instrumental, and six of his vocal, compositions having formed part of a list comprising thirty-nine pieces in the whole.*

* The biography of this celebrated living composer, who has been invited in succession to every one of the grand theatres of Europe, has been laid before the public in so many various ways, and is so fully detailed, along with abundance of adventitious matter, by M. Beyle, that our only difficulty is to condense the principal features of it into a moderate compass, in addition to the notices which have been already given of such of his works as were performed at this festival. (See pp. 242; 244, 252, 261, 367, 375.)

The time, indeed, is not yet arrived, when a thoroughly impartial judgment can be formed, so as to assign his due place in future musical history to a composer, who has only just passed his thirty-second year; and there would be no end to a full discussion of the opinions now advanced with equal pertinacity by his admirers and his opponents. Among the most peculiar characteristics of his productions we may,

FANTASIA.—HORN.—SIGNOR PUZZI.

This was in every respect a truly wonderful performance, and far exceeded any thing we had ever heard on that instrument, except from the same performer: it

however, mention the *crescendos*, and the quick exciting *allegro* movements; the former of which he is said to have borrowed from Mosca, at Milan, to the great displeasure of that writer. His dislike to overtures is attributable, probably, to indolence more than to any thing else. It is from his concerted pieces, which are chiefly in the key of A flat, rather than from his airs, that his fame has principally been derived; yet it is their melody more than their harmony which has taken the public ear. Words he has avowed to be but a secondary consideration with him, music and effect every thing: with such feelings, it can be no wonder that he should write for present fame or profit instead of looking to posterity; and already have the fickle audiences of Italy evinced signs of weariness; so that a composer, who should abandon the *crescendos* and *allegros*, and overcharged accompaniments and passages of voluptuous expression,—and return to slower movements and the description of intense feelings of a higher cast, would probably soon supersede Rossini in the favour of his countrymen. His continual repetitions of his own ideas, also, are sufficiently notorious: when found fault with by the critics of Bologna for these, and for the violation of established rules of composition, the only excuse which he pleaded, was haste and necessity, but this will not avail him now, when he writes so little.—On the one hand, our author is described as having bewitched Europe,—as being the sun of harmony—as holding the sceptre of music in his hands. On the other, his works are pronounced light, effeminate, and void of the true philosophy of music,—a mass of bubbles—and are compared to a woman painted to the eyes, but ill dressed. In short, he is said to have erected a monument of the composite or romantic order, sparkling with beauties, but not satisfactory to sound judgment or refined taste. We must, however, turn from these discussions to a sketch of his life.

Gioacchino Rossini was born Feb. 29, 1792, at Pesaro, a small town in the papal states, on the gulf of Venice, his father being an inferior performer on the French-horn, and his mother an actress of the second rank, in the companies which attend the fairs of the lesser towns in Italy. He was taken by his father in 1799 to Bologna, where he began to study music in 1802, under Angelo Tesei; and having become capable of singing readily at sight, he set out in August, 1806, on the musical tour of Romagna, taking his place at the piano as director of the orchestra at Sinigaglia, (the birth-place of Madame Catalani,) and other little towns. In the following year, he entered the Lyceum of Bologna, and took lessons in music from Father S. Mattei; and in August, 1808, he produced a cantata and symphony, being his first work. From Bologna he went to Venice in 1810, at the expense of a young lady of for-

would be useless to attempt to describe by words the tone, the execution, or the expression by which it was distinguished, and which rendered it equally astonishing and delightful.

tune, where the production of his *Tancredi*, in 1813, obtained for him the highest celebrity. At this time he was invited to visit almost every town in Italy, and his general demand for a new opera was about 1000 francs. In 1815, he was engaged by Signor Barbaja, at Naples, for the sum of 12,000 francs per annum, and assumed the direction of the theatre San Carlo at the end of that year. This engagement did not terminate until 1822, in the December of which year he returned to Bologna; and on the 15th of March following was married to Signora Colbran, a Spaniard by birth, who was no longer young, and who had devoted her earlier years to Barbaja, originally a waiter at a coffee-house, and then manager of the Neapolitan opera. During Rossini's stay at Naples, so widely spread had his fame become, that in 1819 his music was performed at no less than seventeen theatres in Italy, and seven in other countries: upon hearing which, he exclaimed, "I am the youngest and most fortunate of composers." Setting off for Vienna, with his new bride, Davide, Nozzari, &c., he made his first appearance in that city on March 30, 1823. From Vienna he went to Paris, where, on Dec. 13, he was elected a member of the Institute, in the class of the *Beaux Arts*; and from thence he proceeded to London, where he presided at the opening of the King's theatre, on Jan. 24, 1824, with his opera of *Zelmira*, in which Madame Colbran Rossini made her first appearance in this country. The gracious notice which he attracted from his Majesty, his engagements at the various concerts of the metropolis, and at the Cambridge festival in July, are sufficiently recorded in our musical journals, and are too recent to require further mention.—The following is a list of Rossini's numerous productions, in which those that have been performed in this country are distinguished by an asterisk.—The opera of *Ugo, Rè d' Italia*, which was promised from his pen during his stay in London, we need scarcely observe, has not yet made its appearance, but he has published several minor pieces in this country.

Il pianto d' armonia, cantata, Bologna, 1808.		7. L' occasione fa il ladro.....Venice, 1812.	
1. Demetrio e Polibio, (performed at Rome, 1812,)	1809.	8. Il figlio per azzardo,.....Ditto, 1813.	
2. La cambiale di matrimonio,...Venice, 1810.		9. *Il Tancredi	Ditto, 1813.
3. L' equivoco stravagante,Bologna, 1811.		10. *L' Italiana in Algieri,	Ditto, 1813.
Didone abbandonata, cantata, ——— 1811.		11. Aureliano in Palmira,	Milan, 1814.
*Ciro in Babilonia, oratorio, ...Ferrara, 1812.		12. *Il Turco in Italia,.....Ditto, 1814.	
4. L' inganno felice,Venice, 1812.		Eglo e Irene, cantata,	Ditto, 1814.
5. La scala di seta.....Ditto, 1812.		13. Sigismondo,Venice, 1814.	
6. La pietra del paragone,Milan, 1812.		Hymn,Bologna, 1815.	
		14. *Elisabetta, regina d' Inghilterra, Naples, 1815.	

ARIA.—(*Le Nozze di Figaro*).—MOZART.—MADAME CATALANI.

Non più andrai, farfallone amoroso,
 Notte e giorno d'intorno girando;
 Delle belle turbando il riposo,
 Narcisetto, Adoncino d'amor.
 Non più avrai questi bei pennacchini,
 Quel capello leggiere e galante,
 Quella chioma, quell' aria brillante,
 Quel vermiglio donnesco color.
 Fra guerrieri, poffarbacco!
 Gran mustacchi, stretto sacco,
 Schioppo in spalla, spada al fianco,
 Collo dritto, muso franco;

Un gran casco, un gran turbante,
 Molto onor, poco contante;
 Ed invece del fandango
 Una marcia in mezzo al fango.
 Per montagne, e per valloni,
 Colle neve, e i solleoni,
 Al concerto di tromboni,
 Di bombarde, e di cannoni,
 Che le palle in tutti i tuoni
 Alle orecchie fan fischiar.
 Cherubino, alla vittoria!
 Alla gloria militar!

This well known bass-song, together with Rode's air, and "*Mio ben*," already mentioned, was among those with which Madame Catalani made her re-appearance before a British audience at her concert in July, 1821, when it was the favourite of the night: this distinction it was not far from obtaining likewise upon the present occasion, when the peculiar character of her style of executing it was precisely the same as she is described to have then adopted, consisting in the introduction of variations in some of the passages, with a few descending notes on the repetitions "*Non più avrai*," and in the air of delicate humour diffused over the whole, particularly on the often recurring words "*Non più andrai*." The fine quality of Madame Catalani's

15. Torvaldo e Dorliska,Rome, 1816.	Cantata,Ditto, 1819.
16. *Il barbiere di Siviglia,Ditto, 1816.	Grand Mass,Ditto, 1819.
17. La gazzetta,Naples, 1816.	27. Odoardo e Cristina,Venice, 1819.
18. *L' Otello,Naples, 1816.	28. *La donna del lago,Naples, 1819.
Teti e Peleo, cantata,Ditto, 1816.	29. Bianca e Faliera,Milan, 1820.
19. *La cenerentola,Rome, 1817.	30. Maometto secondo,Naples, 1820.
20. *La gazza ladra,Milan, 1817.	Patriotic hymn,Ditto, 1820.
21. Armida,Naples, 1817.	31. *Matilda di Shabran, ...Rome, 1821.
22. Adelaide di Borgogna,Rome, 1818.	La riconoscenza, pastorale, ...Naples, 1821.
23. Adina, ossia il califfo di Bagdad, Lisbon, 1818.	32. *Zelmira,Ditto, 1822.
24. *Mosè in Egitto,Naples, 1818.	33. *Semiramide,Venice, 1823.
25. *Ricciardo e Zoraide,Ditto, 1818.	Il vero omaggio, cantata,Verona, 1823.
Cantata,Ditto, 1819.	Cantata, on the death of Lord
26. Ermione,Ditto, 1819.	Byron,London, 1824.

lower tones, and the ease as well as power with which they are produced, were particularly remarkable in this piece.*

The opera of *Figaro* contains only this one air of gaiety to relieve its general tenderness and melancholy, the melody of which certainly strikes the ear at first as somewhat of a common cast, and, indeed, in the hands of inferior artists is easily susceptible of a vulgar character. This feeling, however, soon yields to the powerful and contrasted expression which it assumes, and which forms the principal charm of the whole. On the other hand, if sung in slower time, it becomes melancholy and impassioned. This variety of character, so observable in many favourite airs, and in those of Scotland in particular, appears, we think, to belong chiefly, if not altogether, to those in which the accented notes do not follow in diatonic succession, but at wider intervals. Almost any Scotch tunes will supply examples of the different but pleasing effects produced by an alternately slow and quick performance of them; whilst the harmonized song just observed upon, from Dr. Arne, may be instanced as one of those flowing airs with closer intervals, which will only satisfy the ear when executed in a uniform and appropriate time and measure.†

* This air is transposed a note higher than the original key of C. in order to suit the range of Madame Catalani's voice. There is not so much objection to this as to some other changes of the same kind that have been mentioned, but we cannot refrain from observing, that we have recently heard this lady sing the counter-tenor song "*He was despised*," in the key of G., which, with the tenor air of "*Comfort ye*," transposed into D., exhibits her in the character of an undertaker of vocal compositions, intended by their authors to display the peculiar qualities of each of the four species of the human voice.

† The compositions of Mozart performed at the concerts consisted of one instrumental and three vocal pieces, just half as many of each class as were presented of Rossini's. This is a strong indication of the reigning taste of the public, as complied with, or led by, the performers, whose choice is generally much deferred to in forming the evening selections. Mozart, however, occupies a prominent place also in the morning performances; nor must we forget, when we meet with bills presenting nothing but the single name of Rossini where the entertainment used to be of a miscellaneous character, that the memory of Mozart has been honoured in this country, like that of Handel, by a concert, consisting wholly of his

FINALE.—MADAME CATALANI.—And CHORUS.

God save great George our King,
 Long live our noble King,
 God save the King!
 Send him victorious,
 Happy and glorious,
 Long to reign over us,
 God save the King!
 O Lord our God! arise,
 Scatter his enemies,
 And make them fall:
 Confound their politics,

Frustrate their knavish tricks,
 On him our hopes we fix,
 O save us all!
 Thy choicest gifts in store,
 On George be pleas'd to pour,
 Long may he reign:
 May he defend our laws,
 And ever give us cause
 To sing with heart and voice—
 God save the King!

Eminently as Madame Catalani is universally known to excel in this inspiring strain,* and often as she has stirred up the inmost soul with her almost

own compositions, which took place on the 27th of January, 1821, on the suggestion, we believe, of Mr. John Beale.

The great name of Mozart now occurs for the last time at this festival. When the early development of his genius is considered, he cannot but be regarded as one of those very few remarkable children, who have, in their manhood, fully answered the expectations formed of them. Hasse, then in his seventieth year, declared of him in public, at Milan, after hearing the rehearsal of his *Mitridate*, composed at the age of thirteen, "This boy will throw us all into the shade." How literally this has been fulfilled needs not to be pointed out: but it is a curious proof of the fallibility of human judgment, that a correspondent of Dr. Burney, writing from Salzburg, in November, 1772, two years after Hasse's prophetic exclamation, should have thus expressed himself. "If I may judge of the music which I heard of his (Mozart's) composition, in the orchestra, he is one further instance of early fruit being more extraordinary than excellent."—(*German Tour*, v. iii., p. 323.)—Haydn, however, to one of whose detractors Mozart gave the spirited rebuke, "If you and I were melted down together, we should not make one Haydn," has left us his testimony in turn to the merits of Mozart, whose *Don Giovanni* was cavilled at by some persons of the same stamp, with which we shall take our leave of the subject—"All that I know," said he, "is, that this much-blamed Mozart is the greatest composer in the world."

* The intimate connexion subsisting between the national vocal music and the morals, the customs, and the history, of a people, has been allowed by the wisest of men in all ages, and the saying of an eminent writer, that it matters little who makes the laws of a country, provided care be taken who writes its songs, was dictated no less by moral than by political sagacity. It is natural to desire to see our national songs collected, and to know something of their origin, but it is a singular circumstance

miraculous energy of manner and prodigious volume of voice, we can truly aver, that we never witnessed, even in the presence of royalty itself, exertions that were greater,

that both the author and the age of our most justly celebrated and widely adopted one should have hitherto eluded all research, and almost baffled conjecture itself. We have no expectation of being able to settle a point, which can probably be decided only by some fortunate discovery, and not by any suppositions, however ingenious; yet, it would not be right to pass over "*God save the King*," without making some mention of the various statements which have been put forth respecting it. Many of our readers probably are not aware, that Mr. Richard Clark published in 1822, *An Account of the National Anthem*, &c., in which he attributes it to the reign of James I. Having, however, possessed ourselves of most of the copies of the tune mentioned by him, and referred to the different notices of it in several works, previous to the appearance of his book, we shall endeavour to condense some account of it within the compass of a note, which we are not without hope will be found to be generally interesting.

It is commonly allowed, that the earliest printed copy that is known is that at p. 552 of the *Gentleman's Magazine*, for October, 1745, where it is entitled, "*A Song for two Voices*, as sung at both play-houses;" and in the table of contents, "*God save our Lord the King*, a new song." The words there given consist of the three verses precisely as above printed, with the exception that "*sing*" has been substituted for "*say*," in the last line but one. It next occurs in the *Thesaurus Musicus*, published not long after that period, and has been reprinted in this original state, both by Mr. Clark and Dr. Kitchiner.

About the year 1795, the attention of the public was turned to the discovery of the author of this song, in consequence of its being claimed by George Savile Carey, as the production of his father Henry Carey, which claim he industriously maintained, not without the hope of obtaining some pecuniary recompense from the King, as is apparent from the account of his journey to Windsor, in his *Balnea*. This claim was acquiesced in by Archdeacon Coxe, in his *Anecdotes of J. C. Smith*, Handel's amanuensis; by Mr. S. Jones, in the *Biographia Dramatica*; and by Mr. D'Israeli, in his *Calamities of Authors*. The latter gentleman, however, in the *Gentleman's Magazine* for August, 1814, expresses his opinion that Carey only adopted the music, and applied the song by the change of a single word "*George*" for "*James*." Certain it is, that neither Carey's early poems, his *Musical Century*, in 1737 and 1740, nor his dramatic works, collected in 1743, contain the least notice of the words or the tune; and as G. S. C. was born in 1743, in which year his father unhappily put an end to his own life at the age of 80, he could not have received any personal information from him. Yet, after all, it is probable, that we owe the revival of them both to Carey, for there is the positive evidence of J. C. Smith, who assured Dr. Harington, in June, 1795, that Carey "came to him with the words and music, desiring him to correct

or more completely attended with success, than those made by her to crown the gratifications of this evening. It was, indeed, a goodly sight to behold this fascinating

the bass," which he accordingly did, and that it was intended to form part of a birth-day ode—and a writer in the *Gent. Mag.* for 1796, Suppt. pt. ii., asserts, that he heard "*God save the King*" sung at a tavern in Cornhill, by Carey, about the year 1740. As Carey died in 1743, it is thus pretty certain, that the epithet "*new*" in 1745 is not strictly correct; neither can Mr. Galliard's assertion, that it was produced by Carey in 1745 or 6, be considered to prove any thing more, than that he was instrumental towards its becoming popular at that time, when its performance is thus described in a letter to Garrick by that dramatic enthusiast, Benjamin Victor, dated Oct. 1745. "The stage, at both houses, is the most pious, as well as most loyal place in the three kingdoms. Twenty men appear at the end of every play; and one stepping forward from the rest, with uplifted hands and eyes, begins singing, *to an old anthem tune*, the following words, '*O Lord our God arise,*' &c., which are the very words and music of an old anthem that was sung at St. James's chapel, for King James II., when the Prince of Orange was landed," &c.—(*Victor's Letters*, vol. i., p. 118.)—Now it must be admitted, that this passage is a proof, that "*God save the King*" was then believed by some to have been composed in honour, and sung in the reign, of the last of the Stuart monarchs; and in corroboration of this belief, there is a weighty body of traditionary evidence. Dr. Burney, in the fullest account of Carey that we know of, in Rees's *Cyclopædia*, says, "We have urgent reasons to believe, that it was written for King James II., while the Prince of Orange was hovering over the coast. And when he became King, who durst own or sing it? We are certain, that in 1745, when Dr. Arne harmonized it for Drury Lane, and C. B. (himself) for Covent Garden, the original author of the melody was wholly unknown." He also told the late Duke of Gloucester, that he knew the words were not written for any King *George*; and when in his 87th year, he informed a friend of Mr. D'Israeli, that he well remembered its introduction in 1745, when it was received with so much delight, that it was re-echoed in the streets. "At that time," says he, "I asked Dr. Arne if he knew who was the composer; he said he had not the least knowledge, nor could he guess at all who was either the author or the composer, but that it was a received opinion that it was written and composed for the Catholic chapel of James II., and as his religious faith was not that of the nation, there might be a political reason for concealing the names of all those who contributed to give interest to the Catholic worship."—(*Gent. Magazine*, August, 1814.)—Dr. Arne, it may be remarked, was himself of a Roman Catholic family, in which such a tradition was likely to be preserved.—Dr. B. Cooke supposed it to be the composition of Dr. Rogers, who died in 168—, and told E. J. (probably Edward Jones, *Gent. Magazine*, Feb. 1796,) that he remembered to have heard the tune sung when he

songstress in one of those parts wherein she shines with unclouded lustre, surrounded and supported by a chosen band of vocalists, such as has rarely been assembled to-

was a boy, to the words of "*God save great JAMES;*" and Dr. Byrom, of Manchester, who was born in 1691, informed Mr. Lloyd, of Holme-Hall, that the song was first written "*great CHARLES.*"—(*Gent. Magazine*, December, 1814.)—Dr. Campbell's assertion, that it was sung at the coronation of James II., and G. S. Carey's admission, that it was attributed by some to the time even of James I., are of little moment, except so far as they testify the prevalence of a general opinion of its early date.

In 1814, Mr. Clark published, *The words of the most favourite pieces, &c.*, from which his account of "*God save the King*" being copied into the *Gent. Magazine*, Mr. D'Israeli and other correspondents were led to renew the discussion of 1795 and 6. Pursuing the hints that were thrown out, and having observed in Dr. Ward's *Lives of the Gresham Professors*, p. 205, these very words, affixed as the title to No. 5 of the contents of a volume of organ music by Dr. John Bull, then preserved in the library of Dr. Pepusch, Mr. C. was induced to search the records of the Merchant Tailors' Company, respecting the entertainment given by them to King James I., on July 16, 1607, as is supposed, in congratulation for his escape from the gunpowder-plot. It certainly appears, that on that occasion, Ben Jonson was employed to write, and Dr. Bull to compose, something in honour of the King, which was sung by the gentlemen of the Chapel Royal; and Mr. C. endeavours to shew, that our present song was the very one then produced and performed. He does not, however, seem to be aware, that the wish to dine with the company originated with the King, and that the report of the attempt to assassinate James on the 22d of March, in that year, although he quotes Jonson's sonnet upon it, was productive of the greatest confusion and dismay; and, coming so quickly after the discovery of the powder plot, was an additional circumstance, particularly calculated to call forth expressions similar to those of the song. Indeed, a letter written by the Earl of Kent, on the occasion, speaks of there being "just cause to sounde forth God's praise, together with incessant prayers for his Highnes' longe, happie, and prosperous raigne over us."—(See Gifford's *Jonson*, vol. viii., p. 179.)—Yet, whatever coincidence may exist between the words of contemporary documents, such as the Prayers for the 5th of November, &c., and those of *God save the King*, all reasoning founded on the conjectured identity of the tune with that so called by Dr. Bull, has been utterly exploded by the publication of the latter by Dr. Kitchiner, in his *Loyal and National Songs of England*, from the original MS. in his possession; transcribed into modern notation by the late Mr. E. Jones. Dr. K. observes, that it is a ground for the organ on four notes, with 26 different basses, totally unlike the modern air; but, after reviewing the above particulars, we are far from agreeing with him that there is nothing but "mere hearsay evidence, and vague conjecture, that the words or the music as now sung had been either seen or heard previous to October, 1745."

gether, the orchestra presenting at this time to the delighted view, the whole of the ten principal performers, who, besides herself, had contributed to the pleasure of the

Let us now consider the various attempts to establish a Scottish as well as a Jacobite origin for this celebrated piece. Mr. Pinkerton, in his *Recollections of Paris*, vol. ii., p. 4, says, that "the supposed national air is a mere transcript of a Scottish anthem," in a collection printed at Aberdeen in 1682. In this bold assertion he, no doubt, alludes to a work which excited some interest a few years ago from this imagined discovery, *Songs and Fancies, to 3, 4, or 5 parts, &c.* Printed by John Forbes, 3d edition, 1682—(1st edit., 1665. 2d edit., 1666.) Mr. Bindley's copy of the *Cantus* part only of this work, No. 2264, was sold by Mr. Evans, in Feb. 1819, for £11.; and again in April, 1823, No. 1124 of Mr. Watson Taylor's catalogue. Mr. Perry's copy, No. 1923, was sold in March, 1822: both of these copies we have consulted, but have never heard of any of the other parts being known to be in existence. A transcript of the 9th song, in the minor key of G., is given by Mr. Clark, and certainly it may, by curtailing and altering a little, be made to resemble our present air: probably, however, even this is not Scottish, as the work is chiefly composed of "choice Italian songs and new English ayres." An edition of this book is also, doubtless, the one referred to in the *Proceedings of the Highland Society of London*, p. 63, where it is supposed, that the original words were Scottish, and in favour of the house of Stuart. Two stanzas are, likewise, there given which are very remarkable: the first of them is substantially the same as our present common version, and the other contains a prayer for the *true-born* Prince of Wales, and a second restoration of the family. These verses, which are cut on an old drinking-glass, preserved at Fingask, the seat of P. M. Thriepland, Esq., certainly appear to belong to a period not later than 1715, and another copy of them, (both given in Mr. Clark's book) is cut on a glass in the possession of the representative of the Bruces of Clackmannan. Now, admitting the genuineness of these Scottish fragments, which does not appear to be doubtful, they afford tolerable evidence of an earlier date than 1745. In confirmation of this, we find Mr. Hogg, at song, No. 24, of the second volume of his *Jacobite Relics*, presenting us with six stanzas, entitled, *The King's Anthem*, which, he says, "is the original of the anthem now so universally sung, which has changed sides, like many staunch Jacobites, and more modern politicians, when conveniences suited." Mr. H. gives us also "another of the same," (No. 25,) in a song of six stanzas to the same tune, beginning "*Britons, who dare to claim,*" and mentioning *Dutch Politics, Hanoverians*, and *Charles the son of James*. He does not assign any date to either of these songs, but asserts, that the music was undoubtedly composed at a later period than they appear to have been; which, considering the peculiar metre, we think altogether improbable; but of the nature of Carey's claim he is evidently ill-informed, supposing him to have added the accompaniments. We are unwilling to prolong this account

audience. So splendid an exhibition before so large a company, will readily be conceived to have produced no ordinary effect, and the animated countenances that were

by quoting them at length, but we think the reader will agree with us, on referring to them, that the first two stanzas of No. 24, may fairly be ascribed to the time when James II. was on the throne, from the prayer which they contain, "*God send a royal heir,*" and bless king and queen, that a royal progeny from them may reign to all posterity. The third verse, mentioning *Prince Charlie*, and *George*; and the fourth, speaking of the family who are *in Italy*, with the rest, are certainly additions after the Revolution. We shall only further observe, on this part of the subject, that the first and second lines "*God bless,*" and "*God save our Lord the King,*" of Mr. Hogg's *King's Anthem*, remarkably agree with the title in the *Gent. Mag.* for October, 1745, although the words "*our Lord*" do not occur in the song itself as there given, but are altered into "*great George;*" which, we think, strongly points out Mr. Hogg's as the old and partially known version, alluded to by Dr. Arne as written for James the Second.

Having stated thus much in illustration of the origin of the words, the little that is known respecting the music, previous to 1745, may soon be recounted. A writer in the *Gent. Mag.* for March, 1796, asserts, that the tune, "which evidently furnished the subject of it, is to be found in a book of harpsichord lessons by H. Purcell, published by his widow," and is in four parts. Vague as this reference is, its accuracy is worth ascertaining.—Besides Rogers and Purcell, the air has been attributed to Anthony Young, the father, and to Anthony Jones, the grandfather, of Mrs. Arne; but, if either of them had been the composers, Dr. Arne would assuredly have been acquainted with the fact. Some have even ascribed it to Handel, and we are in possession of a transcript from a copy bearing the date of 1689, with the name affixed of Vaughan Richardson, whose master, Dr. Blow, was the author of the catch, "*God preserve his Majesty, and for ever send him victory, and confound all his enemies.*" But the earliest known copy certainly appears to be the one in four parts, without words, printed in Mr. Clark's work, and entitled "*God save our noble King,*" which is taken from an old book, once the property of the celebrated Thomas Britton, the musical small-coalman, who died in 1714, and now in the possession of J. S. Hawkins, Esq. F. S. A., son of Sir J. H. This curious volume has the following memorandum on the title page, "Deane Monteage, given to him by his father, 1676," on which it may perhaps be deemed fanciful to remark, that Bishop Montagu, as Dean of the Chapel-Royal, was one of those who, with Bird, Bevin, Gibbons, &c., sung "*melodious songs*" at the dinner, to King James, in 1607. Higher than 1676, the air has not yet been traced, though Mr. C. is said to have recently obtained three tunes from very rare collections, which corroborate the notion, that it existed in the reign of Charles I. and was composed by Dr. Bull. Besides this curious copy, and that of 1745, Mr. C.'s work contains others

to be seen in every quarter, were evident proofs of the interest that was excited; the feeling of which—and our station under the front of the orchestra afforded good op-

as harmonized by A. Young, J. Battishill, Dr. Dupuis, S. Webbe, T. F. Walmisley, and by Jos. Weigly, in his opera of *Der Bergsturz*. Dr. Kitchiner has also given it, arranged in score, in 22 parts, by — Watson. We can scarcely forbear to mention, as some compensation to the memory of Carey, for denying his claim to the authorship of this song, that Mr. D'Israeli has bestowed much greater praise upon his works, as well for their poetry as their patriotism, than they have met with from other writers; but with the painful addition, that, although he was a principal founder of the *Fund for decayed Musicians*, when he was found dead he had only one halfpenny in his pocket. The mother of Mr. Kean, the actor, it may be added, was the daughter of G. S. Carey.

As might naturally be expected, the additions which have been made to this national song, on various public occasions from time to time, have been tolerably numerous. The two earliest of these are of the same date as the revival of the tune itself,—a stanza in honour of Marshal Wade, (who was appointed to the command of the army in October,) and four stanzas in the *Gentleman's Magazine* for December, 1745, entitled “an attempt to improve the song ‘*God save,*’ &c., the former words having no merit but their loyalty,” and beginning thus, “*Fame, let thy trumpet sound.*” These words, with a different tune to them, are given by Dr. Kitchiner; who, omitting the latter part of the above title, and forgetting that he has himself ascribed the words and music of another song to Mr. Webbe, strangely conjectures from their general similarity, that “they were all three the production of some loyal subject, who desired no other reward than the gratifying consciousness of having served his country.” At least as early as 1754, the received words were rendered into Latin, as appears from a copy given in the *Gent. Mag.*, 1795, Suppt., pt. ii. But the next English words that we meet with are five stanzas, written by the Rev. W. D. Tattersall, for the 1st of January, 1793, and published with the air, harmonized by Dr. T. S. Dupuis. On the 15th of May, 1800, his late Majesty having been shot at by James Hadfield, at Drury-Lane theatre, the following stanza, said to have been written on the spot by the Right Hon. R. B. Sheridan, was sung by Mr. Kelly at the end of the farce, when it was enthusiastically encored by the agitated but delighted audience. In the *Gent. Mag.* for 1800, it is, however, stated to have been produced, *impromptu*, originally at Quebec.

From every latent foe,
From the assassin's blow,
God save the King!

O'er him thine arm extend,
For Britain's sake defend
Our Father, Prince, and Friend;
God save the King!

portunity of observing it—in many instances amounted absolutely to enthusiasm. But, though no longer exclusively English, since other nations have paid us the compliment

We find this national song in the books of the *Antient Concert*, for March, 1801, where it was sung with a supplemental stanza, imploring health for his Majesty ; in which year also the return of peace was hailed with additional verses at Manchester ; and probably Mr. Webbe's lines, above mentioned, beginning "*Welcome to Britain's Isle*," may be referred to the same period. Two stanzas, on the occasion of the King's illness, by G. Children, Esq., sung at Tunbridge, by Mr. Sale, appear to belong to the year 1811. On the visit of Queen Charlotte to the City national schools, on April 29th, 1818, being her last appearance in public, two stanzas, written by E. L. Swift, Esq., were sung by the children, in which her Majesty joined ; and in the *Philanthropic Gazette* of July 8th following, are four stanzas, adapted to a time of peace, and to the use of schools. Lastly, the accession of his present Majesty has drawn forth three additional verses from the pen of George Colman, Esq., the second of which is, perhaps, the only one among those enumerated that at all deserves being annexed in perpetuity to the original. Several attempts have been made to adapt the air to hymns for divine service, but it is too deeply connected with political and secular associations, notwithstanding the modern custom of describing it as the national *anthem*, ever to prove acceptable in a church.—Nevertheless, its effect, wherever it is performed, would be sensibly improved were it to be sung in slower time, and with more reverence for the name of God, than it usually is ; and that it was thus performed in 1745, we have the testimony of Lady Lucy Meyrick, as given by Miss Hawkins, in her *Anecdotes*, that as Mrs. Cibber then sung it, "it was a perfect hymn."

Much more successful, as well as better directed, have been the efforts to introduce this specimen of English music into other countries. We learn from the *Tour in Germany*, before quoted, that it has been adopted by the Weimarese, the Saxons, and the Prussians, as their national tune ; and that, upon the occasion of the King's paying a visit to the theatre at Berlin, when the writer was in that city, the whole immense audience burst forth in "*Heil dir im sieger kranz*," the Prussian "*God save the King*," sung to our notes. "The Austrians," it is justly observed, "were perfectly right not to borrow from foreign treasures, when they had Haydn to compose their '*Gott erhalte Franz den Kaiser* ;' but the Austrian hymn, with all its melody and sweetness, has too much of the psalm in it ; it wants the manly, majestic, full-hearted, boldness of the strains in which we are accustomed to express, not more our respect for our monarch, than our own national pride." This very character of Haydn's air recommends it to our notice, as admirably calculated for the morning performances at a musical festival ; and, if furnished with appropriate words, more strictly sacred than those of "*God save the King*," it might be

to adopt the strain, "*God save the King*" is still the Briton's peculiar delight and pride, and its united energy of sound and sense finds its best critique in the responsive beatings of a British heart; for as our amiable poet Cowper has said,

"There is in souls a sympathy with sounds,
And as the mind is pitch'd the ear is pleased
With melting airs or martial, brisk or grave;
Some chord in unison with what we hear
Is touch'd within us, and the heart replies."—*The Task*, book vi.

adopted by us as properly a *national anthem*, not less suited to divine service on public occasions, and to musical festivals, than the other is to the secular concert-room. A copy of the original score of Haydn's hymn in seventeen parts, as sung in the Imperial chapel at Vienna, for which we are indebted to the kindness of Madame Catalani, is now lying before us; and nothing can exceed the effect of its performance as we have heard it done by a tolerably large band, especially in the chorus in the seventh and eighth lines, given alternately *fortissimo* and *piano*, and ending with the latter, in the most subdued and affecting manner.

In conclusion, we shall enumerate a few instances in which "*God save the King*" has been skilfully interwoven with, or introduced into, other works. Mr. Webbe, happening, in the year 1789, to hear a person in the street sing this song in the key of D., whilst some gentlemen in the room with him were performing a glee in B. minor, was prompted thereby to write the glee "*My pocket's low*," in which the upper part consists of the air in the former key, while the words of the three lower parts are set in B. with two sharps and two accidental sharps; and, in the glee of *British Sentiments*, inscribed to Mrs. Billington, after the subject has been led off in *common time* by the three under voices, the first part of the national tune is brought in by the *soprano*, still preserving four crotchets in a bar. Mr. Attwood has, with no less ingenuity than propriety, introduced it in the symphony to his *Coronation Anthem*, and Mr. Clementi has done the same, we are told, in a very scientific manner, and with the happiest result, in a *national symphony*, performed at the *Concerts Spirituels* of 1824. In Mr. George Onslow's quartetts, however, is a still earlier instrumental arrangement, apparently constructed on the model of Haydn's quartett, No. 77, in Op. 76, containing the hymn for the Emperor. It forms the *adagio* movement to No. 1. of his Op. 9, dedicated to M. Boucher, and was composed before 1814, in which year we procured it in Paris, and heard it privately performed in London, by the late Mr. Salomon, by whom it was greatly admired.

FOURTH MORNING, FRIDAY, SEPTEMBER 26.

The attendance in the Minster this morning, though, in point of numbers, it fell somewhat short of that on each of the two preceding days, was yet upwards of a fourth part greater than on the Tuesday; *four thousand one hundred and forty-five* persons being present, making a grand total of nearly *seventeen thousand* visitors at the four morning performances, that were held in this "most august of temples," as the Cathedral of York has been designated by the author of *Ivanhoe*. As the selection of the first day had commenced with part of Handel's Dettingen *Te Deum*,* so was that of the fourth introduced by a portion of a similar production; the two being, according to Dr. Burney, the most celebrated compositions of that hymn in the last century, and the most likely to survive the present one.

PART I.

From the *TE DEUM*.—GRAUN.

COMPOSED IN 1757.

CHORUS.—*Te Deum laudamus: Te Dominum confitemur:
Te æternum Patrem omnis terra veneratur.*

SOLO.—*Tibi omnes angeli, Tibi cœli et universæ potestates, Tibi cherubim et seraphim incessabili voce proclamant:*

CHORUS.—*Sanctus! Sanctus! Sanctus! Dominus Deus Sabaoth! pleni sunt cœli et terra majestatis gloriæ tuæ.*

Graun's *Te Deum* has been thought by some severe but excellent judges to be written in rather too secular a style, and some of its passages to be altogether too light for the adequate expression of that solemnity which ought to pervade even an address of praise and thanksgiving to the Deity. We confess that we are among the number of its warm admirers, and consider the opening chorus, with its introductory

* In addition to what has been said at p. 181, of the *Te Deum*, and St. Ambrose as its reputed author, it may be observed, that the Benedictine editors of his works do not attribute it to him, and Cave and Stillingfleet agree, that it is not by him singly, or conjointly with St. Augustine, whilst the learned Usher ascribes it to Nicetius, bishop of Triers, about the year 500.—It may also be mentioned, that Purcell's *Te Deum* is not yet wholly laid aside, it having been performed, with Dr. Boyce's accompaniments for a full band, at the Birmingham festival, October 1st, 1817.

symphony, to be one of the most effective, grand, and awakening pieces, with which we are acquainted. Like Handel, its author has made choice of the key of D., as best suited to celebrate a military triumph, (the victory at Colin, June 12, 1757,) though with a different time, that of $\frac{3}{4}$; and like him and Purcell, also, he has set the passage "*Tibi omnes—proclamant,*" in the minor key. This composition appears to have been first introduced at the *Antient Concerts*, in March, 1786, when the beautiful duet "*Te ergo quæsumus,*" was also performed, which, with the chorus "*Te gloriosus,*" we were rather disappointed not to find included, as they well deserve to have been, in the present selection. It would seem to have immediately become a great favourite, though only dating a few years beyond the limits which exclude modern music, as part of it was repeated that same season. It has been published entire in this country by Mr. Latrobe, in the five volumes of whose valuable *Selections* already printed, there are also eight pieces extracted from it, and eleven others from his *Passione*, to which work additional accompaniments have been added by Rosetti, and the Oratorio of *Der Tod Jesu, The Death of Jesus*, &c. Several portions of it are also inserted among Dr. Crotch's *Specimens*.*

* Charles Henry Graun was born at Wahrenbruck, in Saxony, in the year 1701, and educated in the choir at Dresden, as a singer, in which capacity he excelled no less than in that of a composer. In 1723, he went to Brunswick, as bass-singer at the theatre, where he set to music the poem of *Pandore*, and three or four German operas, with great success. The Prince of Prussia, afterwards Frederic the Second, engaged him in his service in 1735, and sent him to Italy for two years, for his improvement; upon his return from whence, he made him his chapel-master, and composer to the magnificent theatre which he had built, and became so attached to him, that he would allow no vocal compositions to be performed but those of Agricola, Hasse, and himself. Dr. Burney says, in his *German Tour*, that the admiration of Graun was "a species of religion in Berlin," and to the exclusive partiality of the King to native composers, although he could compare native singers to horses, is probably owing the prevalence of that national taste, which at this day impedes the popularity of Rossini and the modern Italian writers more at Berlin than in the other cities of Germany. Between 1742 and 1756, Graun composed no less than twenty-seven Italian operas, with harpsichord lessons, masses, and cantatas almost innumerable, besides the pieces above-mentioned. As he died in 1759, the *Te Deum* was probably his last great work. The King shed tears when he was informed of his decease, and exclaimed, "we shall never hear

SELECTION from the SEASONS.—HAYDN.

The musical career of Haydn may properly be said to terminate with the *Four Seasons*, composed two years after the *Creation*; for although he wrote a few quartetts afterwards, his declining strength became exhausted, and he was unable to finish the *adagio* movement of that numbered 83 (or 84), though it occupied him nearly three years, to a few notes of which he subjoined these words, "*Hin ist alle meine kraft, alt und schwach bin ich*"—"Gone is all my strength away, old and weak am I."—"I have done," said he, after finishing the *Seasons*, "my head is no longer what it was. Formerly, ideas came to me unsought, now I am obliged to seek for them;" he, therefore, declined to undertake a third descriptive composition, which was suggested to him, and employed himself in arranging Scottish songs, of which he had completed nearly three hundred at two guineas each, in 1815, when he was ordered to discontinue even that labour by his physician.

Haydn was directed to the subject of the *Seasons* by the Baron Von Swieten, who conceived that music might be made to describe natural objects by the effect of association; and by whom the words were selected from our English poet, Thomson.

such another singer:" in short, he was as highly esteemed in Prussia as Handel was in England. His duets and trios were published at Berlin in 1772, prefixed to which are the following remarks: "As a composer, he was master of perfect harmony, and all the minutiae of the art. His compositions are indeed purely harmonious, true and easy to acquire; his accompaniments, though full when they ought to be so, never overpower the voice; and his concerted pieces are admirably composed. In all his works are found the most regular modulations, for he was annoyed by any that were extraneous. His melody is always agreeable, and he never fails in sweetness and tenderness. His *adagios*, above all, are master pieces, and perfectly display the mildness, amenity, and affability of his character." Dr. Burney quotes a highly wrought eulogium upon him, but he states also, that there were some who maintained that he followed the taste of Vinci, that he is never "pompous or terrible," but that an even tenor runs through all his works, which never reach the sublime, though they are frequently tender and graceful. He himself thinks him languid, but admits, that "he was among the first Germans to quit fugue and laboured contrivances, and to allow that such a thing as melody existed, which harmony should support, not suffocate."—(*German Tour*, vol. ii., p. 226, 231.)

M. Beyle says, that there is less sentiment in this work than in the *Creation*, its music is more learned and less sublime; but in the quartetts (trios?) it surpasses its elder sister, and it would be the finest thing extant, in the department of descriptive music, if the *Creation* did not exist. As the *Creation* has been compared to the *Paradise lost*, so have the *Seasons* been supposed to resemble the *Paradise regained*, but this must be meant more in regard to the circumstances of their composition than to any similarity of subject between Milton's last poem and the present work, which is more naturally associated with that of Thomson. Upon its first appearance, the *Seasons* was criticised by the Italians as too masculine and harsh, and the commencement, in which a northern spring, partaking largely of the horrors of the winter, is described, gave occasion to the sarcastic remark, that there were two winters in a German year. It was also objected to, as containing few airs, and being in fact a piece of instrumental music, with a vocal accompaniment. This is, in a great degree, undoubtedly true, but Haydn's own critique shall supersede any further general remarks. "When it was first performed in the Schwartzenberg palace, I hastened out," says his biographer, "to congratulate him. Scarcely had I opened my lips, when the honest composer stopped me—'I am happy to find, that my music pleases the public, but 'I am convinced, that you feel yourself that it is not the *Creation*; and the reason is 'this—in the *Creation*, the actors are angels; here, they are peasants.'"

The *Seasons* was published in this country, in the year 1813, adapted for voices and the piano-forte, by Mr. Clementi, previous to which it was scarcely known except by name; nor can it yet be said to be very popular, as it requires three good voices to execute it, and some little relish for, at least, if not acquaintance with, the mysteries of musical composition. We are not aware that any portion of it was ever publicly performed in England until 1817, when a selection from the *Spring* was brought forward at Birmingham; and at the following festival held at that place in 1820, the *Spring* and *Summer* were presented entire, the poetry being written for the occasion by the Rev. John Webb, whose version was the one adopted at the York meeting. The portions above given are wholly descriptive, indeed, the whole of these two divisions is so, except the three concluding movements of *Spring*, which were

not now performed. The description is, however, altogether confined to such objects of creation as are calculated to raise devotional sentiments in the human breast, either pointing out the beauties of nature, or depicting the terrors of the elemental warfare; and, therefore, if the *Seasons* be not an oratorio, as is contended by M. Choron and others, it is fairly entitled to rank as the first of sacred cantatas.

With regard to the general effect produced by its performance in the vast building of York Minster, we have some hesitation in expressing an opinion. Some parts of it were certainly but imperfectly executed; the orchestra predominated over the voices, and the choruses were frequently deficient. Aware of the probable consequence of the want of that familiar acquaintance with it, which the singers possessed with the works of Handel and with the *Creation*, a rehearsal had taken place at an early hour on the morning of the preceding day; but, in several instances which we observed, it was evident that they did not feel the command of power which was shewn in other choruses, and the want of which prevented those in the *Seasons* from coming out in relief from the rest of the piece. Part of the deficiency in effect is also, no doubt, attributable to the associations of the place, which is better suited to display the solid grandeur of *Israel in Egypt* than the airy lightness of the *Seasons*; whilst, on the other hand, in a modern church, as at Birmingham, we remember to have been exceedingly struck with the appropriateness of the latter work, as well as with the precision of its performance, and felt it to form a pleasing contrast to the productions of the older masters.

SELECTION from SPRING.

RECITATIVE.—(Simon).—MR. BELLAMY.

Behold rude Winter flies; far to the north
He passes off; he calls his stormy blasts;
Hill, vale, and forest, at his voice they quit
With sullen roar.

RECITATIVE.—(Lucas).—MR. VAUGHAN.

Ah! see from craggy rocks the snow
Dissolved in livid torrents flow.

RECITATIVE.—(Jane).—MRS. SALMON.

Aloft, from southern climes, on circling wing
Uplifted, roams the messenger of Spring.

CHORUS.

Come, gentle Spring! thou queen of milder skies,
From wintry dream awaked bid drowsy nature rise.

SEMI-CHORUS.

Her soft approach a genial air
And warblings through the vale declare,
While woods are bursting fresh and fair.

SEMI-CHORUS.

Nor yet doth Winter yield his power,
And ruthless frosts, at his command,
Assault each tender bud and flower,
And rend their youth with chilling hand.

CHORUS.

Sweet Spring! thine airy footsteps hither bend,
And smiling on our plains descend.

RECITATIVE.—(Simon.)—MR. BELLAMY.

Now onward see the sun through Aries move,
These are your hours, O ye, who nature love;
As oft beneath high elms ye stand,
With contemplation hand in hand,
Or through the thickets rove.

AIR.

Yon eager swain, for toil again
Prepares with opening day;
O'er furrows long, resounds his song,
And floats in air away.
With measured pace, and manly grace,
The seed he casts around,
Where blade and ear shall soon appear,
And wave o'er all the ground.

RECITATIVE.—(Lucas.)—MR. VAUGHAN.

The steers are loosed, the task is o'er; his part
The husbandman has done. Ere shoots the grain
Hope springs within his heart;
And heavenward thus ascends his votive strain:

AIR, TRIO.—MRS. SALMON, MR. VAUGHAN, and MR. BELLAMY.—And CHORUS.

Heaven all bounteous, past expressing!
Breathe thy gales; thy vernal blessing
Gently pour upon our lands.
On hill and dale, on plain and mountain,
Cast dewy spray from thy pure fountain,
O'er fertile glebe and yellow sands;
While plenty drops on all below,
Man's heart with gratitude shall overflow.

The overture, in the key of G. minor, "expressing the passage from winter to spring," which is remarkable for its singular harmony and abrupt modulation, and was probably intended, by its harshness, to increase the pleasure arising from the vocal parts, was not now performed, although mentioned in the books. The selection, therefore, commenced with the recitatives by the three principal characters, Simon, a farmer, Lucas, a young countryman, and Jane, Simon's daughter. The opening recitative for the bass expressive of the first retiring of the wintry blasts, is succeeded by the tenor, describing the genial influence of the vernal sun, and the picture is completed by the treble hailing the return of the swallow, the welcome "messenger of spring." These are followed by a chorus of peasants and hunters. It has been observed, that Haydn, who wrote upwards of five hundred instrumental compositions, very rarely copies himself; and when he does do so, it is almost always intentionally, and so as fully to deserve the epithet so often applied to him of *judicious*. In the above beautiful song, "*Yon eager swain*," the ear immediately recognises the well-known *andante* movement of the third of his twelve grand symphonies, called from it, the *Surprise*; and we cannot but observe, that it would not be easy to find a more happy instance of the adaptation of words to existing music than the lines written to this air, by Mr. Webb, which far surpass any of the versions in different languages that are now lying before us. Whether consciously or not, Rossini has palpably borrowed the subject of the terzetto "*Zitti, zitti*," in *Il barbiere di Siviglia*, from this air of Haydn's.—The air, trio, and chorus, with which the selection from *Spring* was now concluded, are exceedingly sweet and grateful to the ear, but the chorus was not by any means equal to the rest in point of performance.*

* After the pieces now performed, the following occur in the original work, to complete the picture of *Spring*. Recit. "*Yes! 'tis the whispering breeze*;" an exceedingly beautiful duet and chorus, "*O what various charms*;" chorus, "*Wonderful Lord*;" trio, "*By yonder bow*;" and final chorus, "*Heaven and earth*," a fine vocal fugue in the key of B. flat. The *Summer* is introduced by a symphony "expressing day-break," which is followed by a recitative, "*Morn from her rosy bower*," and a chorus, "*The orient sun*," descriptive of the rising of that luminary, one of the most effective in the work. In representing

SELECTION from SUMMER.

RECITATIVE.—(Simon.)—MR. ISHERWOOD.

Behold ! light thickens in the angry west ;
 And lowering clouds of mighty form,
 In heaps sublime with deepest hues imprest,
 And vapours light in gusty haste
 Shot through mid air across the waste,
 Portend the coming storm.

RECITATIVE.—(Lucas.)—MR. VAUGHAN.

Hark ! did ye hear along the vale
 A distant murmur rise, and die upon the gale ?
 It comes : the wings of darkness spread,
 And closing, veil the mountain's head.

RECITATIVE.—(Jane.)—MRS. SALMON.

'Tis listening terror all,
 A boding silence reigns ;
 What woes unknown my heart appal !
 What gloom abides o'er all the plains !

CHORUS.

Lo ! this way the tempest wheels !
 O dreadful hour !
 Tremendous thunder peals ;
 Rude blasts their fury pour.
 Ah, wretched mortals, fly ! O whither fly ?
 Flashes of lightning dart keen far and wide,
 Smite tree and tower, and shatter all their pride.
 Ruin sweeps the plain,
 'Midst fire, and hail, and rain ;
 Wild howlings pierce the sky,

this, says M. Beyle, " Haydn was under the necessity of endeavouring to keep clear of the first sun-rise in the *Creation* ; and this art, which we would fain consider as descriptive, is so vague, so anti-descriptive, that, notwithstanding the incredible pains which the first symphonist in the world has taken, he has fallen into some degree of repetition." A chorus, "*Hail ! orb of day*," a trio, "*From thee what joys*," and another chorus, "*Shout, all ye lands*," lead to a recitative "*'Tis noon*," in which the stringed instruments are muted, and an air "*The weary flock*," in which " the oppression, the exhaustion of every thing that breathes, and even of the plants, during the intense heat of a summer's day is perfectly given." Another recitative, "*O place me now by Vaga's flood*," and a beautiful air, "*Sweet as joy*," succeed : the stillness is then broken by a distant roll of thunder, and the description of *Summer* is continued and concluded as in the text.

Bursting, mingling, crash and crash,
 Through rushing clouds the swift bolts dash.
 Where is shelter?—where around us?
 O death! thy mighty fears confound us:
 Wave on wave, o'er all the shore
 With awful voice the surges roar;
 Dire tremblings o'er affrighted nature creep,
 Convulsions rend the earth and rock the lowest deep.

TRIO.—MRS. SALMON, MESSRS. VAUGHAN and ISHERWOOD.

The winds have ceased, the clouds retire;
 The earth how fresh, the heav'ns how fair!
 The sun declines; yet, ere he goes,
 A parting radiance throws;
 Whose softer beams new joys inspire,
 While eve and calm the day repair.
 Full udder'd from the broomy burn
 The lowing kine return;
 The clamouring quails on fallows rove,
 Around the cot the cricket bounds;
 The croaking raven seeks the grove,
 Dim spires awake their sounds.
 Calm evening rests o'er hill and plain,
 And eastern skies pour forth their train.

CHORUS.

Homeward hasten; soft repose
 Bids you banish earthly woes.
 Ye timid maidens come away,
 These deep'ning shadows chide delay.
 We come, we come:—farewell to-day;
 The curfew's warning note we hear;
 The hour of prayer and rest is near.
 While stars aloft their vigils keep,
 Cool gales of night shall sooth our sleep.

“ Here Haydn is in his element; all is fire, tumult, noise, and terror; it is one of Michel Angelo's pictures. At length the tempest ceases, the clouds disperse, the sun re-appears, the drops of water, with which the leaves of the trees are charged, glitter in the forest; a charming evening succeeds to the storm, night comes on, and all is silent; except that, from time to time, the stillness is broken by the cry of some nocturnal bird, or the sound of a distant bell, ‘*che paia 'l giorno pianger che si muore* ;’ (when, as our own poet expresses nearly the same idea, ‘*The curfew tolls the knell of parting day.*’) The physical imitation is here carried to its height. But

this tranquil scene forms by no means a striking conclusion of the summer, after the tremendous passage of the tempest."*—*Life of Haydn*, p. 291.

* The descriptions of natural scenery in the *Seasons* remind us of the exclamation of Mozart on suddenly coming upon the prospect of a fine country lying below him, "O that some one would set all this to music." When writing it, Haydn must certainly have had a vivid conception in his mind of the scenes, as they really exist in nature, which he portrays in music; and probably his conception was heightened by the recollection of some actual occurrences in his past life; besides, we know that he was accustomed to form little stories to himself previous to sitting down to merely instrumental composition.—It will complete the outline of this work briefly to state, that the subjects of *Autumn* are stag hunting and the vintage, with its attendant circumstances of singing and dancing, the song of the drinkers being blended with the air of a national Austrian dance; and that the description of a village evening is the principal feature of *Winter*.—The whole work was performed at Bologna in 1811, under the direction of Rossini, then only nineteen years of age.

Several notices of the life and opinions of Haydn will be found intermingled with those of his works in the preceding pages, (see p. 19, 28, 46, 196, 201, 322, 351,) to which we have not room to subjoin more than the following sketch, which is far from presenting an adequate account of so great a man, of whom Dr. Burney late in life observed, that "future ages would be as curious to know when and where he flourished, as the country and chronology of Orpheus and Amphion."

Francis Joseph, (or as he wrote it himself, Giuseppe) Haydn, was born at Rhorau, in Lower Austria, fifteen leagues from Vienna, March 31st, 1732, (or 1733). His father, who was a wheelwright and sexton of the parish, had a good tenor voice, and was passionately fond of music, in his domestic practice of which art the predilections of the future creator of symphony first developed themselves, and were discovered by a cousin named Frank, a schoolmaster at Haimburg, who took the youth home with him as his scholar. Here he was accidentally found by Reüter, who was seeking for voices for the cathedral of Vienna, over the choir of which he presided; by whom he was taken to that city, where he practised above sixteen hours daily of his own accord. At the age of thirteen he produced a mass, which being severely criticised by his master, he sat down cheerfully in the midst of poverty to study the rules of composition, with such little helps as he was able to procure, until the arrival of Porpora in Vienna; to whom, having obtained an introduction, he rendered even menial services, in the hope of receiving instructions from him, in which, after much rough usage, he at length succeeded, and learned to sing in the Italian manner. At the age of eighteen his voice broke, and he was turned adrift upon the world, when an honest barber named Keller, who had been delighted with his singing, offered him an asylum,

We shall add nothing to the preceding remarks of M. Beyle on this scene, except the expression of our regret, that, from the imperfect performance of the storm chorus,

which ultimately led to a union with one of the daughters of his host, that proved a source of much unhappiness in his future life. Haydn now began to apply to composition in earnest, and furnished the music to an opera called *The Devil on two sticks*, for the theatre of one Curtz. Soon afterwards he began his career as an instrumental composer, by publishing six trios, which, from their new and singular style, gained an immediate celebrity, notwithstanding the outcry raised against them by the pedants. These were quickly followed by his first quartett in B. flat, which was instantly committed to memory by the amateurs. About this time also he became acquainted with Metastasio, from whom he learned Italian, and obtained some knowledge of the fine arts in general. After labouring for six years, he was taken, in 1759, into the service of Count Mortzin, where his symphony in A. $\frac{3}{4}$ attracted the attention of Prince Antony Esterhazy, for whose birth-day he wrote another symphony, which procured for him the appointment of second master of that nobleman's band. Nicolas, the successor of Antony, for whom he composed 165 pieces for the baryton, which perished in a conflagration, placed him at the head of his magnificent orchestra at Eisenstadt, where he passed nearly the next thirty years of his life, employed incessantly in composition, until 1789, when his patron died. His decease was speedily followed by that of Madame Boselli, a singer with whom it appears that Haydn, on being separated from his wife, who is described as a priest-ridden prude, had formed a connexion, which, however palliated by his biographers, has been animadverted upon in becoming terms by the translator of his *Life*.

Having been disappointed in a negociation with the Earl of Abingdon to pay a visit to England, in support of Bach and Abel's concerts, and being subsequently solicited to do so by Mr. Salomon, who offered him £50. for composing and presiding at each of his concerts projected in their stead, Haydn at length set off for London, where he arrived previous to the last Abbey meeting in May, 1791, at which he was present. He presided at the splendid concerts given by Dr. Hayes during the Commemoration at Oxford, on the 6th, 7th, and 8th of July following, on which latter day he was complimented by the University with the degree of Doctor of Music; and when, on his appearance before the audience, which consisted of about two thousand persons, at the evening concert, he was hailed with loud applause, he turned round, and in the most feeling manner, and with silent emphasis, displayed the gown which he wore in token of the honour that had been conferred upon him. Of this remarkable music meeting there is an unusually full account in the *Gent. Mag.* for July, 1791.—Salomon's concerts commenced on February 17th, 1792; at which Haydn successively produced his twelve grand symphonies, generally supposed to have been written in this country: we are assured, however, by a friend who knew him

we were unable to form any satisfactory comparison between the sublimity of Handel and that of Haydn, so far at least as his last great work of the *Seasons* is concerned.

previously in Germany, and who has the original MS. scores of some of them in his possession, that the first six, which are not so full as the others, were nearly finished before his arrival here. He returned to the continent after a stay, as is commonly said, of eighteen months, but revisited England before the end of 1794, as appears from his celebrated piano-forte sonata in E. flat and E. natural, written for Madame Bartolozzi, the original MS. of which is now lying before us, from which we copy the following, in confirmation of the statements that have been published respecting his usual manner of commencing and concluding his works: "*In nomine Domini:—Sonata, composta per la celebre Signora Teresa de Janson, di me Giuseppe Haydn, Londra, 1794.*"—*Laus Deo.*

A very brief and unsatisfactory list of works composed during Haydn's residence in London, is given from his own journal in his *Life*; of these, the canzonets to the poetry of Mrs. John Hunter were among the most popular, though they are not frequently met with on the continent; and there is a single song of his, "*O tuneful voice,*" published by Clementi and Co., which, as being but little known, even in England, we cannot refrain from recommending to the notice of every lover of music. He was a constant frequenter of the *Antient Concerts*, then in the height of their reputation, under the patronage of the late King, and to which his present Majesty and the Duke of York had just become subscribers; and he was highly enraptured with the taste and execution of Mrs. Billington, for whom he wrote his *Ariadne abbandonata*: he was also present at the meeting of the charity children in St. Paul's, by whose performance of Jones's chant in E. he was greatly affected, (see p. 320.) Many amusing anecdotes are related of him, some of which have appeared in print, but in general, we believe, with much inaccuracy, a specimen of which may be found in the insertion, in a recent *Dictionary*, of a story told by his foreign biographer respecting his sitting for his portrait to Sir Joshua Reynolds, who died soon after his first arrival, and which the Editor of the *Quarterly Review*, (No. 35,) who was well acquainted both with Haydn and the real artist, Hoppner, to whom he sat at the request of his present Majesty, has pronounced to be a ridiculous fabrication.

At length, in 1796, Haydn finally quitted England with about £1400. in his pocket, and a lively sense of gratitude to the English nation in his heart, leaving the opera of *Orfeo*, which he had undertaken to write for Gallini, unfinished. (The songs of *Eurydice* in this work are said to be full of tenderness and beauty, and a *scena* from it was sung by Mr. Braham, at the *Philharmonic Society*, in 1816.) On his return through Germany, he gave concerts in the various towns that lay in his route, which added to his pecuniary means: he then sat himself down to the composition of the *Creation* and the *Seasons*, the

SONG.—*Hymn of Eve.*—DR. ARNE.—MISS GOODALL.

How cheerful, along the gay mead,
The daisy and cowslip appear !
The flocks, as they carelessly feed,
Rejoice in the spring of the year.

The myrtles that shade the gay bowers,
The herbage that springs from the sod,
Trees, plants, cooling fruits, and sweet flowers,
All rise to the praise of my God.

sale of which, some years afterwards, produced about £1000.; with these savings he bought a house and garden at Gumpendorff, on the road to Schönbrunn, and soon after his settlement therein, he received a flattering letter announcing his election as a foreign associate of the French Institute, which affected him to tears. Here he remained for the rest of his life, which, towards its close, was embittered by the old man's fear of falling into poverty, succeeded by partial imbecility of mind. The French army approaching Vienna in May, 1809, fired 1500 shot and shells upon his favourite city, and four bombs fell close to his house. He roused himself, and reproved the fears of his servants, but the effort was too much for him; on the 26th he caused himself to be carried from his bed to the piano-forte, where, with a feeble voice, he thrice sung his own hymn, "*Gott erhalte Franz den Kaiser;*" but being seized with stupor, he was carried back to his bed, where he expired on the morning of the 31st of May, aged 77 years and 2 months, (or, if born in 1733, one year less, but certainly not 78, as is commonly stated.) He was buried at Gumpendorff, having left these words for his epitaph, "*Veni, scripsi, vixi;*" and Mozart's *Requiem* was performed on the 15th of June, in the Scottish church, which was hung with black, attended by the principal officers of the French army. He died worth nearly £4000.

Adopting the language of Mr. Latrobe, we may say in conclusion, that to enter into a full description of Haydn's works, both as the greatest master of the art and as a private character, would exceed our ability. They amount to about 990 in number, including 118 symphonies, 83 quartetts, and 22 operas and oratorios; but we have never been able, though with great pains in consulting various editions, to form a complete list of them in the order of publication. His name first appears in Breitkopf's catalogue for 1763. He composed slowly, and we have been told by a friend who has sat by him when at work, that he finished the wind instrument parts to each phrase of his symphonies as it was sketched out, before proceeding to the developement of the remainder of the piece. Besides the compositions already mentioned, his *Stabat Mater* and *Passione*, or *Seven last words of Christ*, (Op. 45,) published with words in 1801, which he esteemed his master-piece, are particularly deserving of notice. It was the fame of this last piece, which was written for performance at Cadiz, that procured for him honourable mention in Yriarte's poem on Music, of which there is an English version by Mr. Belfour, and an extract in Rees's *Cyclopædia*, (Art. *Spain*.) There is also an ode to Haydn by Mr. Holcroft, in the *Gent. Mag.* for Jan., 1796. It has been before observed, that Mr. Shield was presented by its

Shall man, the great master of all,
 The only insensible prove?
 Forbid it, fair gratitude's call!
 Forbid it, devotion and love!

Thee, Lord, who such wonders could raise,
 And still can destroy with a nod,
 My lips shall incessantly praise;
 My soul shall be wrapt in my God!

We believe, but have not the means at hand of ascertaining the fact, that this pleasing song, which seems to be the only one of Dr. Arne's compositions that retains a place in selections for the church, originally appeared in his oratorio of the *Death of Abel*, in 1755. The chaste, appropriate, and sweetly simple manner in which it was given by Miss Goodall, was honoured by a request for its repetition; and the cadence which she appended to it deserves particularly to be noticed as consisting of a few expressive notes that were perfectly in character with the rest of the piece.

SESTETTO.—DR. CROFT.—MISS D. TRAVIS, MESSRS. W. KNYVETT, BUGGINE, VAUGHAN, ISHERWOOD, and BELLAMY.—And CHORUS.

ARRANGED FOR A FULL BAND BY MR. GREATOREX.

This is the day which the Lord hath made:

We will rejoice and be glad in it.—[*Psalm*. cxviii., 24.]

This sublime and truly ecclesiastical composition of our able countryman, of whom some account has been already given, (see p. 209, 317,) was introduced with a prelude on the organ by Dr. Camidge; which, like those on the first and third mornings, was listened to with the deepest and most profound attention, and greatly admired. We confess that we are not at any time partial to the addition of full accompaniments, especially those of drums and trumpets, to works of this description, which were originally composed with an organ part only, and intended for the service of the church; and though, if any thing could reconcile us to such arrangements, it would be the skilful manner in which they are executed by Mr. Greatorex, the impression made by the introduction of the band immediately after the solemn and appropriate tones of the organ had ceased to vibrate on the ear, was to our minds far from being agreeable, or conducive to a devotional effect. The anthem was, nevertheless, ad-

illustrious author with a MS. score of the oratorio of *Il ritorno di Tobia*, the overture to which is printed in Paris by the name of *Saul*; and the MS. of his opera of *Armida* is in the library of a friend, its overture being the first movement, in B. flat, of the 14th symphony in Ciani's edition in score, the 3d of which is the one performed at Oxford in 1791.

mirably well performed, as it could scarcely fail to be under the direction of a conductor, who has so long and so ably presided on occasions,

“Where through the long-drawn aisle, and fretted vault,

The pealing anthem swells the note of praise.”

Dr. Burney, in the third volume of his *History*, (p. 604,) says, that “to review the works of this respectable master, after his own age and subsequent times have stamped them with the seal of approbation, would, perhaps, be thought unnecessary and arrogant.” He devotes six pages, however, to pointing out such movements as appeared to him to be the most excellent; but stops short in enumerating those in the second volume of the *Musica Sacra*, the eleventh anthem in which is opened with the present sestetto, in the key of E. flat. In conclusion, he observes, that though Dr. Croft “perhaps never reaches the sublime, yet he is sometimes grand, and often pathetic.”—Mr. C. Butler, in his *Reminiscences*, specifies his anthem “*O Lord! thou hast searched me out*,” which was performed on the late King’s recovery from his first malady, as entitled to particular praise, in which Dr. Burney warmly concurs.

SONG.—HANDEL.—MISS STEPHENS.

O magnify the Lord, and worship him upon his holy hill: for the Lord our God is holy.—[*Psalm*. xcix., 9.]

In this sacred song we have the only specimen of Handel’s compositions expressly for the use of the church in the celebration of divine service,—except the *Te Deum*, which was written for a peculiar occasion,—that was performed at this festival. It is taken from the anthem “*O come let us sing*,” one of those composed by him for voices and instruments, for the chapel of the Duke of Chandos, between the years 1718 and 1720, which, with his other works during that short period, are alone sufficient, according to Dr. Burney, “to cause his name to be had in reverence by true musicians, as long as the characters in which they are written continue to be legible.” Sir John Hawkins states, that these and his other anthems were supposed to be little short of twenty in number, and mentions the MS. of the present one as being then (1776) in the library of the *Academy of Antient Music*: ten only, however, of which it is the first, are comprised in the edition in score, published, since that time, in three volumes, by Mr. Wright. In the course of his studies at Cannons, says Sir

J. H., Handel seems to have disdained all imitation, and to have looked with contempt on those pure and elegant models for the church style, the motets of Palestrina, Allegri, &c., for these, he would sometimes say, were stiff, and void of that sweetness of melody which he looked upon to be essential as well to choral as theatrical music; much less would he vouchsafe an imitation of those milder beauties which shine so conspicuously in the anthems of the English composers for the church, namely, Tallis, Byrd, Gibbons, and others; or, to come near to his own time, those of Wise, Humphrey, Blow, and Purcell. In short, such was the sublimity of his genius, and the copiousness of his invention, that he was persuaded of his ability to form a style of his own: he made the experiment, and it succeeded.—*History*, vol. v., p. 271.

TERZETTO.—CIANCHETTINI.—MADAME CATALANI, MR. SAPIO, and SIGNOR PLACCI.

Benedictus qui venit in nomine Domini.

Like several others of Mr. Cianchettini's compositions, this *Benedictus* is one of those pieces, which, independently of their own portion of intrinsic merit, will always be regarded with some degree of interest, as transmitting specimens of Madame Catalani's latest manner, so far as it can be preserved by written notes, to future times.* It was composed expressly for her, and sung, for the first time, at Bath, in October, 1821, and afterwards at Bristol, by the same individuals by whom it was now performed. We have frequently heard it in private, with much pleasure; but, if some of the masses of Haydn and Mozart are thought to be too florid and dramatic in their style, and the introduction of ornamented compositions into the Roman Catholic service is objected to by many of that persuasion, surely Mr. C.'s trio can scarcely escape being deemed to fall considerably short of the noble gravity

* The passages, which Madame Catalani substitutes in the performance for the original ones, are inserted in small notes in the printed copies of Mr. Cianchettini's compositions and arrangements for her voice. We take this opportunity to remark, that the first part of the *versetto* from the 51st psalm, "*Domine, labia mea*," (p. 350,) is written in a more pure ecclesiastical style than the bravura "*Gloria Patri*," which concludes it, and in which Mr. C. has taken Guglielmi's "*Gratias agimus*," as his model, without directly imitating it, though with fully sufficient similarity, we think, as to the secularity of its style

of true ecclesiastical expression. Nevertheless, its flowing melody is exceedingly agreeable, and in the performance it was so highly effective as to call forth a request for its repetition. The similarity which it bears to the *Benedictus* of Mozart's *Requiem*, with which we have compared it, will not escape the observation of the attentive hearer; and it has been remarked, that it is so obviously written upon the model, and almost upon the melody, of that exquisite composition, that Mr. C. must have intended to found his claims to praise upon a classical imitation of it. The symphony, it is also observed, "commences with the passage, note for note in the melody, with which Cimarosa has begun his comic duet in *Il matrimonio segreto*, 'Se Fiato in corpo avete.'"—*Quart. Mus. Magazine*, vol. iv., p. 227.

SCENE from BELSHAZZAR.—HANDEL.

RECITATIVE.—(Daniel.)—MR. BELLAMY.

Rejoice, my countrymen; the time draws near,
The long expected time herein foretold.
Seek now the Lord your God with all your heart,
And you shall surely find him. He shall turn
Your long captivity: he shall gather you
From all the nations whither you are driven,
And to your native land in peace restore you.
—For long ago,
Whole ages ere this Cyrus yet was born,
Or thought of, great JEHOVAH, by his prophet,
In words of comfort to his captive people
Foretold, and call'd by name the wonderous man.

RECITATIVE.—Accompanied.

Thus saith the Lord to Cyrus his anointed,
Whose right hand I have holden, to subdue
Nations before him: I will go before thee,
To loose the strong-knit loins of mighty kings,
Make straight the crooked places, break in pieces
The gates of solid brass, and cut in sunder
The bars of iron. For my servant's sake,
Israel my chosen, though thou hast not known me,
I have surnamed thee: I have girded thee:
That from the rising to the setting sun
The nations may confess, I am the Lord;
There is none else, there is no God besides me.
Thou shalt perform my pleasure, to Jerusalem
Saying, "Thou shalt be built;" and to the temple,
"Thy razed foundation shall again be laid."

CHORUS.

Sing, O ye heavens ! for the Lord hath done it :

Earth, from thy centre shout :

Break forth, ye mountains, into songs of joy,

O forest, and each tree therein :

For the Lord hath done it ;

JEHOVAH hath redeemed Jacob,

And glorified himself in Israel.

Allelujah ! Amen.

There were few things allotted to Mr. Bellamy during the festival, which he delivered with more energy and spirit than the fine and animated recitatives preceding the magnificent chorus of "*Sing, O ye heavens ;*" although, as pieces which irresistibly recall to the memory of those who have heard him the peculiar excellence of his lamented predecessor, Mr. Bartleman, the task which they impose upon the performer is considerably enhanced. In the remarkably solemn and emphatic passage, "*I am the Lord, there is none else,*"—in which Handel has made use of but two musical sounds, the first four words being set to four successive notes G., and the latter four to as many A.'s—his enunciation was highly appropriate and impressive.

The oratorio of *Belshazzar* was first performed in 1745 ; and it is probable that the story of the successful invasion of a mighty empire not being at that time the happiest subject for public exhibition might be one reason of its indifferent reception ; *Judas Maccabeus* and the *Occasional Oratorio*, which followed it, experiencing very great success. It contains, however, some admirable pieces, well worthy of being better known, particularly the chorus of Jews, "*By slow degrees,*" which concludes the first part, and the bass song of Cyrus, "*O God of truth,*" in the second part. The air, "*Wise men flattering,*" and the duet and chorus, "*Sion now,*" are said in the *Biographia Dramatica* to have been designed for *Belshazzar*, but that not being performed, they were inserted in *Judas*. As these were certainly the last pieces composed by Handel after his loss of sight, the assertion must relate to a proposed revival of both oratorios after 1751, which was only effected in the case of the latter, to which they were thus permanently united.

PART II.

INTRODUCTION and CHORUS.—*Joshua*.—HANDEL.

Ye sons of Israel ! every tribe attend,
 Let grateful songs and hymns to heaven ascend :
 In Gilgal, and on Jordan's banks proclaim
 One first, one great, one Lord JEHOVAH's name.

“ This chorus, unexpectedly bursting out of the second movement of the overture, is of a very beautiful and singular kind. The first part, to the words “ *Let grateful songs,*” is lively and cheerful, without vulgarity, and the points of imitation new and pleasing ; but in the last part, at the words “ *In Gilgal,*” &c., the composition is truly grand and sublime, uniting propriety of expression with as much learning and ingenuity of fugue, modulation, accompaniment, and texture of parts, as the art of music can boast.”—(Burney's *Commemoration*, p. 50.)—We are sorry that we cannot speak highly in favour of the present performance of this strikingly original and varied composition ; in which we were much disappointed at finding the singers in several passages both out of time and out of tune.

The oratorio of *Joshua* was first brought out at Covent Garden in 1748. The above chorus, with which it opens, was a peculiar favourite of his late Majesty, and continues to be frequently performed at the *Concerts of Antient Music*.

QUARTETTO, WITH DOUBLE CHOIR AND CHORUS.—*Samson*.—HANDEL.

MRS. SALMON, MISS STEPHENS, MESSRS. W. KNYVETT, BUGGINE, VAUGHAN, SAPIO, BELLAMY, and ISHERWOOD.

Then round about the starry throne
 Of Him who ever rules alone,
 Your heavenly-guided soul shall climb ;
 Of all this earthy grossness quit,
 With glory crown'd for ever sit,
 And triumph over death, and thee, O time !

The practice of singing this charming chorus as a quartett previous to its being taken up by all the voices, as in the case of “ *Their sound is gone out,*” in the *Messiah*, though not directed by Handel himself, is highly appropriate to its character, and produces a beautiful effect from the sweet and blended flow of the separate parts. The composition and the performance were altogether such as might well affect the heavenly-guided soul, and conspire to lift it, in anticipation, freed from all earthy gross-

ness, far above the things of sense, to where, with glory crowned, it shall indeed for ever triumph over death and time.

Samson was the first oratorio brought out by Handel in 1743, after his return from Ireland: it was exceedingly popular, and the overture and songs soon found their way throughout the kingdom; in 1745 it was well attended, when, through the neglect of his other performances, he was obliged to stop payment; indeed, it enjoyed the highest favour of all his oratorios, except the *Messiah*, and perhaps *Judas*, so long as the practice continued of presenting them entire.* We are informed by Dr. Burney, that Handel "was always much disturbed and agitated by the similar circumstances of *Samson*, whenever the affecting air in that oratorio of 'Total Eclipse' was performed." The solemn chorus, "*Hear, Jacob's God!*" is said by Sir John Hawkins to be taken from the chorus of virgins, "*Plorate, filiae Israel,*" in Carissimi's sacred cantata of *Jephthah*; and a passage, which at least occurs in both of them, is quoted in Dr. Callcott's *Musical Grammar*, in illustration of the double suspensions of the chords of the *fourth* and *ninth*, and of the *seventh* and *ninth*.

The words of this oratorio are partly selected from the *Samson Agonistes* of Milton, but in the quarto edition of 1743, it bears the name of Newburgh Hamilton, a gentleman residing in the family of the Duke of H., who wrote some dramatic pieces, and who was, therefore, probably, the person that made the selection and furnished the additions.†

* *Samson* was produced at the Worcester meeting of the *Three Choirs* in 1752, when the expense of preparing it, and the larger demands of the performers, made it "absolutely necessary to advance the price of concert tickets from *half-a-crown* to *three shillings!*" The last time that we have met with it performed entire, was on one of the evenings at Hereford, in 1804.

† Between this chorus and the *Portuguese Hymn*, the song of "*O Liberty,*" with a violoncello accompaniment by Mr. Lindley, had been allotted to Mr. Vaughan; but it was of necessity omitted, in consequence of Mr. W. Lindley having been seized with a fit, from which he did not wholly recover for some hours, and during which his father was in anxious attendance upon him. We believe that the attack was in a great measure brought on by agitation of mind, at being requested, by Mr. Greateorex, to accompany the song, instead of Mr. R. L., whose finger was so much hurt by continual playing, as to render him incapable of undertaking the performance.

HYMN ON THE NATIVITY.—MISS D. TRAVIS, MESSRS. W. KNYVETT, VAUGHAN, and BELLAMY.
And CHORUS.

Adeste Fideles, læti triumphantes,
Venite, venite in Bethlehem !
Natum videte regem angelorum ;
Venite adoremus Dominum.

Deum de Deo, lumen de lumine,
Gestant puellæ viscera ;
Deum verum, genitum non factum :
Venite adoremus Dominum.

Cantet nunc Io ! chorus angelorum,
Cantet nunc aula cœlestium ;
Gloria in excelsis Deo !
Venite adoremus Dominum.

Ergo, qui natus die hodiernâ,
Jesu, tibi sit gloria !
Patris æterni verbum caro factum ;
Venite adoremus Dominum.

It cannot but be regarded as somewhat singular, that the author of this favourite piece of sacred harmony should remain unknown ; it does not even appear on what grounds it has obtained its common appellation of the *Portuguese Hymn*, by which we first find it designated in the books of the *Antient Concerts* for May, 1797, whether from its being attributed to a native of Portugal, or from its being brought originally from that country ; but, by the date of its introduction at those concerts, we may presume it to have been composed at least about fifty years ago.—Pleasing as this hymn unquestionably is, it did not, even on its first performance, strike us as being nearly so effective as many other pieces ; and, as it was called for a second time, the repetition of the same familiar air to no less than eight verses, was certainly wearisome to a great portion of the company, especially to those, who, from their musical knowledge, would have been gratified, had the performance, by so fine a band, of such choruses as the preceding ones from *Joshua* or *Samson*, or that which we have next to consider from the *Mount of Olives*, received the honour of an *encore*, in its stead.

Having just heard this hymn executed by a Choral Society of near one hundred performers, as it is arranged by Mr. Novello, in the second volume of his *Selection of Sacred Music*, we cannot refrain from mentioning that work, in which the lover of church music will find, among other excellent things, one of the most beautiful, and ingenious adaptations of it that can be met with in the whole range of harmonized airs. The words are set by Mr. N. in the above order, but it appears to us, that the effect would be much improved by a transposition of the third and fourth verses.

CHORUS.—*Mount of Olives*.—BEETHOVEN.

Allelujah ! To the Father and to the Son of God. Praise the Lord, ye everlasting Choir, in holy songs of joy. Worlds unborn shall sing his glory ; the exalted Son of God.

The sublime oratorio of *Christus am Oelberge*, is numbered in the list of Beethoven's works as Op. 85, being produced, as it would thus appear, between the operas of *Egmont* and *Leonora*: the above chorus forms the conclusion of it, and was the only one of his ecclesiastical compositions that was performed at this festival. Its construction having been analysed, and its merits pointed out by two able writers, whose works have already furnished us with much useful information, we shall once more refer the reader to their sentiments, in the subjoined note;* at the same time we cannot avoid observing, what a delightful proof is afforded that sound taste and judgment are of no exclusive school, when a competent authority like Mr. Charles Butler, who has been familiarly acquainted with the best works of the elder masters, before the

* "The chorus, from Beethoven's *Mount of Olives*, 'Alleluiah to the Father,' is one of the finest productions of this great composer. The movement with which it opens is simple and dignified; and at the words 'Praise the Lord,' an *allegro* commences with a bold and emphatical subject, treated in fugue with double counterpoints *a due sogetti*. In the answer to this subject, the ancient regulations regarding the plagal and authentic division of the octave are not observed, but the response to the first bar of the subject begins on the second of the scale, instead of following the ecclesiastical manner, by which it would have commenced upon the key note. At the 13th bar, the answers begin to follow the subjects more closely; and at the 24th and 33d bars, some ingenious imitations commence, formed of the subject and answer interwoven together. The 51st bar presents a new subject in the bass to the words 'Worlds unborn shall sing,' &c., answered in the 5th above by the tenor at the distance of two bars. The counter tenor and soprano follow regularly in the same manner. At the 69th bar a passage is given to the bass, answered by the other voices, and ingeniously treated at the 78th and three succeeding bars. The 87th bar presents again the subject formerly given to 'Worlds unborn shall sing his glory.' The modulation beginning at the 99th bar, and the fine interruption of the full cadence at the 135th bar, are particularly striking. Altogether, this is one of the finest choruses that has been composed since the days of Handel."—Graham's *Account of the Edinburgh Musical Festival*, p. 119.

"The last chorus may be quoted as a specimen of the true sublime. The sinfonia which introduces it, when performed in a spacious church, is a continued clash of sounds, so tremendous, as to awaken the sentiment of danger in the highest degree. During the solemn enunciation of the words, 'Alleluiah to the Father and to the Son of God,' a succession of vivid and appalling shocks of sound proceeds from the accompaniment, the effect of which is truly electrical."—*Life of Haydn*, note by W. Gardiner, p. 206.

present generation of hearers sprung into existence, thus pronounces of Beethoven. "Some assert, at least plausibly, that the public ear is not yet sufficiently informed, to appreciate his music; but that the time will come, when he will be thought at least equal to Haydn and Mozart. His oratorio of *Christ on the Mountain of Olives*, is a work of extraordinary pathos, and abounds with terrible beauties."—(*Reminiscences*, 4th edit., p. 380.) The merits of this oratorio have also been pointed out with much discrimination in the *Musical Magazine*, vol. iii., p. 147.

The termination of this chorus has been thought by some to be too short and abrupt fully to satisfy the ear, which is accustomed to expect and to dwell upon more lengthened sounds in the winding up of such magnificent movements; * and we have understood, that the eminent professor alluded to below has tried the experiment with success of doubling the value of the notes in the concluding phrase. However this

* During the performance of this chorus we happened to be standing, in company with a distinguished composer from the sister country, in the north transept, where it had been discovered that the sound was unusually clear, loud, and distinct; and, as there has been much discussion respecting the situation of the orchestra, the reverberation, &c., it may deserve to be mentioned, as a curious fact in the theory of acoustics, that the power of the band was in no part of the building so great as under the first arch on the west-side of the north transept, close beside the orchestra, and out of sight both of the performers and the audience. The most favourable situation for hearing in the nave was near the fourth pillar westward from the orchestra; and the effect in the side-aisles was even finer than in any part of the centre of the church, on which account we believe a distinguished nobleman was induced to take his station in one of them several times.

Some of the earliest performances, in this country, of portions of the *Mount of Olives*, have been noticed at page 92. This chorus was also done at Birmingham in 1817, and at York, for the first time, at the *Amateur Meeting* in June, 1823, (see p. 150.) A mass of Beethoven's in B. flat has been recently mentioned to us as a work of extraordinary merit, and well calculated for the use of future festivals; which, to render them worthy of the support of the public now so liberally bestowed, and of the increasing love and knowledge of the art, will evidently require every effort to be made in the provision of those works wherein novelty and excellence are combined, and in the revival of valuable but neglected pieces, in addition to those imperishable standard productions, which, from more frequent repetition, will inevitably cease to be so powerfully attractive as they have heretofore been.

may be, the effect of the present performance was awfully sublime; it was indeed, as if all creation seemed to join the general chorus, and in strains of rapturous adoration to pour forth Hosannas and Allelujahs to Him that sitteth on the everlasting throne, and to him, who, though in his manhood he endured sorrow on the Mount of Olives, now reigneth together with Him, the exalted Son of God.

In the printed arrangement, the "*Gratias agimus*" of Guglielmi, sung by Madame Catalani on the first day, was inserted also in this place; but instead of it *Luther's Hymn* was substituted, apparently to the great satisfaction of the audience. On its repetition, which was again called for, a variation of effect was produced by the line "*Prepare, my soul, to meet him,*" being sung as a semi-chorus, previous to the introduction of the full band. In referring the reader to the remarks upon this hymn in the preceding pages, we may add, that the composer of the accompaniments to it, alluded to in the note at p. 340, was Mr. C. F. Baumgarten, organist of the Lutheran church in the Savoy, and leader of the band at Covent Garden theatre about twenty-five years ago, who possessed the character of being a profound harmonist, whatever opinion may be entertained of his taste and judgment in this instance.*

CHORUS.—PERGOLESI.

Cum Sancto Spiritu in gloria Dei Patris! Amen.

This grand chorus, with the preceding "*Kyrie,—Gloria in excelsis,*" &c., appears to have been performed at the *Antient Concerts*, for the first time, in March,

* Having lately heard Mr. Braham in this hymn, we cannot but approve his choice with regard to the disputed passage for the trumpet. When he sings it, the trumpet *solo* is introduced at the end of the line only in the chorus. Madame Catalani prefers it to be also given during her performance of the verse, which appears to be justly liable to the objection of weakening the effect by too great frequency of repetition. To the instances before adduced of the imitative use of the trumpet in passages relating to the awful subject of the last judgment, may be added that of Carissimi's sacred cantata, which commences with the recitative "*Suonare l'ultima tromba;*" and, from the *Tour in Germany* we learn, that Mozart's *Requiem* is performed at Vienna with the accompaniment of the organ only, save that the trumpet is also introduced in the "*Tuba mirum,*" with prodigious effect, under the vaulted roofs of the cathedral of St. Stephen.

1792; and its extraordinary merits, as a composition possessing the qualities of clearness, simplicity, truth, and sweetness of expression, for which its author is so distinguished, have obtained it a frequent place in the selections at the various provincial meetings. Though not executed quite so perfectly as some other choruses, it was, upon the whole, as it usually is, exceedingly effective. It was the only piece performed at the festival taken from the works of Pergolesi, whose high reputation, acquired during the few years that were allotted to him below, will be evident from the subjoined sketch of his life.* Eleven of his compositions are printed in Mr.

* Giovanni Battista Pergolesi was born at Casoria, near Naples, in 1704. Early discovering a disposition for music, he was placed in a *conservatorio* at that city, over which Gætano Greco, a celebrated contrapuntist, presided; who, perceiving traits of unusual genius in him, took pleasure in facilitating the progress of his studies. At the age of fourteen he quitted the *conservatorio*, took lessons from Vinci and Hasse, adopting the style of the former, and soon became distinguished by various compositions in a superior style of elegant melody and modulation. His countrymen, however, were the last to discover his talents, though the Prince of Stegliauo took him under his protection; nor were they at first more appreciated at Rome, where he set Metastasio's *Olimpiade* in 1735, from whence he returned not a little mortified at his bad success with all but a few persons of superior discernment. Being engaged by the Duke of Matelon to compose a mass and vespers, he produced works which immediately procured for him the highest honours of his art. But these he did not long enjoy; his health visibly declined, and he removed to Torre del Greco, where he composed his celebrated cantata, *Orfeo e Euridice*, his "*Stabat Mater*," and his "*Salve Regina*," both which latter pieces have been published in England. The "*Salve Regina*," was his last work, and he died of a consumption, soon after it was finished, in 1737, at the age of only 33. (Sir J. Hawkins fixes his birth in 1718, and his death in 1740.) No sooner was this event known, than all Italy hastened to possess his compositions and do homage to his memory, bestowing on him the epithet of *il divino*. Horace Walpole supposes his works to have been first brought to England by Gray, but the "*Salve Regina*" was performed in January, 1740-1, and the *Olimpiade* in 1742, before the poet's return from his tour. Pergolesi's church music was censured by his countryman, Padre Martini, as well as by some English critics, for too much levity of movement and a dramatic cast; while, on the contrary, Eximeno says, that he never heard sacred music accompanied with instruments, so learned and so divine as the "*Stabat Mater*;" and Mr. C. Butler remarks, that that immortal work has rendered his name famous in England. He also describes the resemblance between the first bars of its first movement, and the first bars of the celebrated trio in *Acis and Galatea*, which is the earlier work, as

Latrobe's *Selection*, and others among Dr. Crotch's *Specimens*, in both of which publications is included the beautiful "*Gloria in excelsis*."

SONG.—*Samson*.—HANDEL.—MRS. SALMON.—(*Trumpet Obligato*,* MR. HARPER.)

Let the bright Seraphim in burning row,
Their loud, uplifted angel-trumpets blow:
Let the Cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.—[*Da Capo*.]

CHORUS.

Let their celestial concerts all unite,
Ever to sound his praise in endless blaze of light.

This very difficult and generally popular song afforded Mrs. Salmon a fine opportunity of displaying the sweetness and flexibility of her voice; and, although the frequent repetition of any piece is but too likely to induce a careless or mechanical manner of performance, no exertions were spared to leave a favourable impression upon the memory of her hearers on this her last appearance before them at this time. Mr. Harper had also a greater field for the exhibition of his marvellous execution upon the trumpet than in former pieces, and we believe that it was not possible for the slightest false tone to be detected in it by the nicest ear: deriving additional effect from the building in which it took place, it was, altogether, the most extraordinary

being very striking; but we confess, with all deference to so high an authority, that, upon a comparison of the scores, it does not appear to us to be particularly remarkable. It is much to be regretted, that Dr. Burney could not find room in his fourth volume for the critical account that he had prepared of Pergolesi's productions, especially those for the church, which he describes as forming an era in modern music, and justly entitling him to supremacy over all his predecessors and contemporary rivals, as one of the greatest improvers of the art.

* Purcell was the first who composed songs with symphonies for the trumpet, and it may be inferred, from the many instances in the *Orpheus Britannicus* of songs so accompanied, such as "*Genius of England*," sung by the first Mrs. Cibber, that he had a great fondness for it. This Sir J. Hawkins accounts for by his intimacy with Matthias Shore, the then serjeant-trumpeter, and his son John, who produced a tone from that noble instrument as sweet as that of a hautboy, and to whom we owe the invention of the tuning fork. J. Shore's sister, the before-mentioned wife of Colley Cibber, was likewise taught by Purcell to sing and to play on the harpsichord.—The character and powers of the trumpet have been described at page 341, *ante*.

and perfect performance that can be conceived, especially in the cadence ; and in that perfection of execution we cannot but consider the chief merits, as well as the chief attraction, of the piece to consist.*

It has been very justly observed by Mr. Graham, that " there are a few stiff and formal divisions in the latter part of this song, which, as they belong to the class of local and unmeaning fashions, are antique without being venerable." Our late Sovereign's opinion of it, which indicates also the refinement of his taste, may be gathered from the following anecdote.—The oratorio of *Samson* was performed at Windsor on May 19th, 1805, when the King condescended to consult Mrs. Bianchi Lacy upon the

* We have somewhere or other seen it conjectured, that this song was intended by Handel to lead into the chorus without repeating the first strain. There can be no doubt, that the climax of the three couplets,—the first calling on the Seraphim with their trumpets, the second on the Cherubim with their golden harps, and the third invoking all the celestial powers to unite in for ever sounding their Creator's praise,—is injured by such a repetition ; and, upon referring to an original score of the song as sung by Signora Avoli, and to the edition of Handel's 400 songs, in five volumes, with the accompaniments, in which the repeats are very accurately marked, we find that there is no double bar at the close of the major key where the song is now finished, and, of course, no *Da Capo* at the end of the second strain on F. sharp, as in the modern editions. It may be observed also, that, although the air thus concludes in the minor key, the chorus is promptly commenced by the trebles only on the major key note of D., being equivalent in effect to a return to the first strain ; and that, too, without the melody experiencing the check which is given to its flow by the unexpected introduction of the *flat seventh* in the symphony, immediately after a cadence upon the *sharp seventh* ; though Handel has undoubtedly made use of a similar modulation in a final close in other compositions, as in "*Pious orgies*." We cannot, however, but feel a strong persuasion, that he intended no repeat to take place in this instance, but that the song should lead directly into the chorus, commencing with the kindred voices, as in the conclusion of *Judas Maccabeus*, where the bass solo is succeeded by the bass chorus. It seems easy, likewise, to account for the repetition of the first part by the performance of the air, as a detached piece, in miscellaneous concerts, when such an arrangement would be absolutely necessary ; though, perhaps, it would not be equally easy to persuade those, who are accustomed to display their powers in the execution of this song of agility, to relinquish the present practice, when it is performed in connexion with the chorus, even although it were shewn to be more than mere conjecture that Handel did not intend it, and that the general effect would be much increased by such an omission.

propriety of omitting "*Let the bright Seraphim*," which he said was "a vulgar noisy song." *Athalia*, to which, with *Acis and Galatea* and *Alexander's Feast*, his Majesty was particularly partial, was done on the 20th, and the orchestra was left standing in the chapel, with the intention of having the oratorios continued: it proved, however, to be the last performance of the music of his favourite Handel, on a scale of any magnitude, which our late revered Monarch was permitted to enjoy.

The song and chorus together form the conclusion of this fine production of Handel's mature genius. In the latter, which was executed with as much perfection by the chorus singers as the former was by the two distinguished artists just named, there appeared to be, to use the language of Milton,—

"No voice exempt, no voice but well could join
Melodious part."—*Par. Lost*, iii., 370.

PART III.

ELEVENTH GRAND CONCERTO.—HANDEL.—(*Violin Obbligato*, MR. CRAMER.)

"The first movement of this concerto, though masterly, and built on a solid foundation, is uncommonly wild and capricious for the time when it was composed; the fugue is on a marked and active subject, which reminds us a little of some of our author's other instrumental fugues; but the symphony, or introduction of the *andante* is extremely pleasing, and no less remarkable for its grace than the boldness with which the composer, in order to bring in the answers to points of imitation, has used double discords, *unprepared*. The *solo* parts of this movement were thought more brilliant, than easy and natural to the bow and finger-board, forty years ago. Indeed, the last *allegro*, which is airy and fanciful, has *solo* parts that seem more likely to have presented themselves to the author at a harpsichord, than with a violin in his hand; however, the whole concerto was played in a very chaste and superior manner by Mr. Cramer; and it is but justice to this great performer to say, that with a hand which defies every possible difficulty, he plays the productions of old masters with a reverential purity and simplicity, that reflect equal honour upon his judgment, good taste, and understanding."—(Burney's *Commémoration*, p. 66.)—It is almost superfluous for us to express, how worthy a son and successor to his father, Mr. F. Cramer has proved himself to be, or how well the character here drawn forty years ago has been sustained by him

in the present generation. In consequence of the song of "*Sweet bird*" not being sung on the Tuesday evening, this was the only opportunity afforded to Mr. C. of displaying his great acquirements as a *solo* performer during the festival; but his more solid, though less shewy, labours in leading the band, were not, therefore, the less duly appreciated by his audience.

The invention of the *concerto grosso* is ascribed to Torelli, a native of Verona, who died about the year 1708. Sir J. Hawkins's opinion with regard to Handel's merits in this class of compositions is given below; * and Dr. Burney, in his general estimate of his works, only says, that he added considerable beauties to them, having more fire than Corelli, and more rhythm than Geminiani. But even if it were allowed that he was the first writer of instrumental as well as of vocal music in his day, the former has, from various causes, been so greatly surpassed by the great modern symphonists, that it is now performed no where but in England; and, should the *Concerts of Antient Music* ever fail to be supported as they have been, his orchestral compositions would be met with only in the libraries of the curious collector and the laborious student.—The first, fifth, and sixth of these grand concertos, and the second and fourth of his hautboy concertos, having been performed at the *Commemoration* of 1784, are also commented upon in Dr. Burney's *Account* thereof.

* "In the composition of music, merely instrumental, it seems that Handel regarded nothing more than the general effect. Of all his productions of this class, scarce any appear to have been real studies, his lessons and fugues for the organ always excepted. His overtures, excellent as they are, were composed as fast as he could write; and the most elaborate of them seldom cost him more than a morning's labour. His concertos for violins are in general wanting in that which is the chief excellence of instrumental music in many parts, harmony and fine modulation: in these respects they will stand no comparison with the concertos of Corelli, Geminiani, and Martini; they seem to indicate, that the author attended to little else than the melody of the extreme parts, and that he trusted for their success, to the effect that results from the clash of many instruments; and to this only it can be imputed, that in the tenor parts of his concertos there are none of those fine binding passages that occur in the music of the authors above-mentioned, and that in general they are destitute of art and contrivance."—*History*, vol. v., p. 417.

CHORUS.—*Deborah*.—HANDEL.

Immortal Lord of earth and skies !
 Whose wonders all around us rise ;
 Whose anger, when it awful glows,
 To swift perdition dooms thy foes ;
 O, grant a leader to our host,
 Whose name with honour we may boast,
 Whose conduct may our cause maintain,
 And break our proud oppressor's chain.

This fine chorus, with which the oratorio commences, was exceedingly well performed. Dr. Callcott, in treating upon the *added ninth*, in those keys where, the clef not agreeing with the modulation, its second inversion requires a flat or a natural under the *sharp fourth*, has referred to the line "*Whose anger*," &c., as an instance in which "the effect of this harmony is truly sublime."—*Mus. Grammar*, p. 213.

Deborah was the second attempt of Handel in this species of composition, and was first produced at the King's theatre, March 17th, 1733, by command of King George II. It was executed by a great number of voices and instruments, the house being fitted up, according to the advertisement, in a new and particular manner. The tickets for that night only were one guinea, a trial of public liberality which did not succeed, but which may tend to reconcile us to the payment of half that sum for an evening concert at the present day. The words were written by Mr. Samuel Humphreys, whom Mr. Clark, in his work before quoted, has confounded with Col. David Humphreys, an American, who was living as late as the year 1790.

Instead of the song of "*Praise the Lord*," from *Esther*, which followed next in the selection, Miss Stephens was desired to substitute "*Pious orgies*," her performance of which on the first day had given universal delight, and which she was also immediately requested to repeat, on this occasion. We may just add to the observations upon it at page 182, *ante*, that Dr. Callcott has pointed out a remarkable use of the *natural* character in music in one particular measure of this song, where it sharpens the treble, and flattens the bass at the same time, which it will be found to do on the notes B. and F. in the twentieth bar.

DOUBLE CHORUS.—*Solomon*.—HANDEL.

Your harps and cymbals sound
 To great JEHOVAH's praise,

Unto the Lord of Hosts
Your willing voices raise.

The oratorio of *Solomon* opens with this very effective chorus in the key of B. flat, the points of which were given with great power and precision, especially the fine one at the first introduction of the words "*Unto the Lord of hosts*," in the 21st bar, commencing on the dominant, and ascending by bold steps of thirds to a holding note upon the supertonic C. It is supposed to be sung by the Jewish priests preparatory to the offering up of a sacrifice by the wise King of Israel, upon the favourable acceptance of which, intimated by its being enveloped by the descending flames, he expresses his gratitude in the beautiful song "*What though I trace*," (see p. 309.) It is rather singular, that all the airs allotted to *Solomon* should be written for a *mezzo soprano* voice, as it is evident that they are, from two of them leading into the second treble part in the succeeding choruses. No less than seven of the choruses in this oratorio, including the above and "*From the censer curling rise*," performed on the third morning, are composed *a due cori*.

SONG.—*Redemption*.—HANDEL.—MR. SAPIO.

Lord! remember David,

Teach him to know thy ways.

O guide his tongue with meekness,

Daily to sing thy praise.—*Da Capo*.

This is one of Handel's airs, originally composed for Strada, in the opera of *Sosarmes*, in 1732, to the words "*Rendi il sereno al ciglio*," &c., in which Dr. Burney says, he had been told, that "she captivated the audience extremely by her performance." It is still constantly sung to the Italian words at the *Antient Concerts*, as it was by Mr. Harrison in 1784, at the second *Commemoration* performance in the Pantheon, when "many were the hands that bore testimony to the accuracy, purity, and propriety" of his execution, by which it was then revived in the public favour; and, in 1786, it was adapted to the present words in the *pasticcio* oratorio of *Redemption*, by Dr. Arnold, with the substitution of the key of B. flat for the original one of B. natural. Dr. Burney further observes, that it "is a short, but pathetic, and soothing strain, in a slow *Siciliana* movement, which Handel seldom fails to make interesting;" and it would not be rendering justice to the merits of Mr.

Sapio, if we did not express the satisfaction which was generally elicited by his chaste, finished, and appropriate manner of giving it; especially as the late hour, to which the performances had been already protracted, was not calculated to procure for him the most patient and favourable attention in a song of its placid character.

SELECTION from ISRAEL in EGYPT.—HANDEL.

Israel in Egypt,—one of Handel's most successful oratorios, the words of which, like those of the *Messiah*, consist wholly of passages selected from the Scriptures,—was first performed at the *King's Theatre* in April, 1739. It is well known to be composed of little else than a succession of choruses which are unequalled for their sublimity, amounting to no less than twenty-eight in number, nineteen of which are written *a due cori*, interspersed with only four recitatives, four airs, and three duets.* It would appear, however, that the public possess this work in an imperfect state, and that there are many connecting links to the choruses which do not exist in print. In

* In the course of the preceding pages, the authors of the words to such of Handel's works as were performed at this festival, have been mentioned, so far as we were then able to ascertain them. Dr. Burney informs us, that the *Coronation Anthems* (p. 308,) were selected by Handel himself, and that, when words were sent to him by the Bishops, he murmured and took offence, thinking it implied his ignorance of the Holy Scriptures; "I have read my Bible very well," said he, "and shall chuse for myself." Perhaps *Israel in Egypt* also might be in some measure his own selection. In addition to the notices on these subjects at p. 182, 194, 278, and 415, *Saul* and *Susanna* may probably be ascribed likewise to Dr. Morell; *Joseph* was written by the Rev. James Miller, who died in the same year, 1744; and *Hercules* was written by the Rev. Thomas Broughton, who died in 1774. *Semele* is a partial alteration of Congreve's piece of that name; Gay's *Acis and Galatea*, and Dryden's and Milton's *Odes*, need scarcely to be mentioned, but it may not be generally known to the lovers of Handel, that Shakspeare and he were ever associated together; this, however, is in some degree the case in *Il Moderato*, where the compiler has been indebted to Prospero's speech in the *Tempest*, act v., for the substance of the duet "*As steals the morn.*" We have not found any account of what pieces were furnished by the younger Dr. Bentley, who is said to have assisted Handel in the choice of his words. *Gideon*, mentioned at p. 274, may be a *pasticcio* by Dr. Morell, adapted to Handel's music, but, although it is not noticed by Dr. Burney, or any musical writer that we have seen, such a piece appears actually to exist, a trio taken from it, "*Like a bright Cherub,*" occurring in the *Antient Concert* books for 1788, 1797, 1816, &c.

the *Antient Concert* books for April, 1792, there is a recitative, "*Thrice happy Israel*," which includes part of Milton's invocation, "*Hail, holy light!*" and a treble song, "*When the sun o'er yonder hills;*" and in those for March, 1797, there is also a treble air, "*Great Jehovah's awful word*," all professedly taken from *Israel in Egypt*; and we have recently heard the same recitative at a provincial meeting, with some additional lines, and also another, beginning "*God looked forth*," with a bass song, "*Wave from wave*," &c. Only three MS. copies of these unpublished parts are known to be in existence, one of which is in the King's library, another in that of Sir G. Smart, by whom they were made use of at the Norwich and Newcastle festivals of 1824, and the third in that of another person. The hailstone chorus is prefaced in these copies by the following

RECITATIVE.

[Yet Pharoah still exalted his proud heart
Against JEHOVAH, and against his people,
Rekindled therefore was Almighty wrath.]

DOUBLE CHORUS.

He gave them hailstones for rain; fire, mingled with the hail, ran along upon the ground.—[*Psalm* cv., 32.—*Exodus* ix., 23, 24.]

"This spirited and masterly movement, which was clamorously called for a second time, is written *a due cori*. It is one of the few choruses, composed by Handel, in which there is no fugue, or point of imitation, except in the echos of the two choirs; but, *en revanche*, the instrumental parts are so active and full, without occasioning the least confusion, that, if the eight voice parts were silent, the accompaniments might be played with good effect as a movement in a concerto: a circumstance difficult to point out in the works of any other composer than Handel."—(Burney's *Commemoration*, p. 56.) Notwithstanding the lateness of the hour, nothing, we are persuaded, but a recollection of the different character of the place, prevented a like clamorous call for the repetition of this chorus as occurred at the Pantheon. Dr. Callcott, in treating of the chord of the *fifth* and *sixth*, as forming the *first* inversion of the dominant *seventh*, mentions it as finishing the sequence of *sixths* on the words "*ran along upon the ground*," the effect of which is acknowledged by every hearer of this wonderful chorus.

CHORUS.

He sent a thick darkness over all the land, even darkness which might be felt.—[*Psalm* cv., 28.—*Exodus* x., 21.]

The effect of this singular chorus, which, towards the conclusion, assumes a character approaching to recitative, was greatly enhanced by the powerful support given to its solid and, as it were, *tangible*, motion, by the rich double diapasons of the organ; which were brought into full exercise by the masterly efforts of Dr. Camidge, who played the chords, in general, an octave lower than the treble stave, and thus added materially to the weight of the bass.

CHORUS.

He smote all the first-born of Egypt, the chief of all their strength.*—[*Psalm* lxxviii., 51.—cv., 36.]

CHORUS.

But as for his people he led them forth like sheep: he brought them out with silver and gold, there was not one feeble person among their tribes.—[*Psalm* lxxviii., 52.—cv., 37.]

“Unimpassioned narrative supplies a composer with few opportunities of musical expression, or with that species of imitation, where the sound can, with propriety, be made an echo to the sense. But Handel, in the first movement of this admirable chorus on two pleasing and uncommon subjects, in the accompaniments, which only mark the accented parts of each bar, has excited an idea of *smiting* and of

* At the moment of finishing this sheet at the press, the following information, which may not, perhaps, be deemed wholly irrelevant or uninteresting, accidentally occurred to notice, on referring, for another purpose, to a biblical work by the Rev. Stephen Weston, B. D., F. R. S., &c. According to this able orientalist, the last plague, of the death of the first-born, took place on Sunday, April 11th, which was spent by the Israelites in a long march, although it had until that time been observed as the primitive patriarchal seventh day of rest; which day was now changed for the Saturday, to be kept by them thenceforth as the Sabbath-day, in memory of their deliverance. The natural day was also now appointed to be reckoned as commencing in the evening, so that they began to pass the Red Sea on our Friday, April 16th, but on their Saturday; and the 17th was the first Saturday Sabbath which they observed, and which they still continue to keep. Mede also conjectures, that the Jewish Sabbath was ordained to be observed on that day, when the deliverance of the Israelites was completed by the overthrow of the Egyptians in the Red Sea; and, according to this computation, the Christian Sabbath, held on the Sunday, or first day of the week, agreeably to the Jewish reckoning, is, in fact, restored to the original seventh day, or patriarchal Sabbath, which was observed previous to the Exodus.

blows. And in the course of this close and regular double fugue, when he gives the instruments more to do, he produces the same effects by short elementary sounds assigned to the voices, in plain counterpoint. The second movement, ‘*He led them forth,*’ is of a pastoral cast, with a mixture of fugue, and a termination, in close, compact, and well arranged full harmony, of syllabic counterpoint, or note against note.”—Burney’s *Commemoration*, p. 52.

SONG.—MISS D. TRAVIS.

Thou didst blow with thy wind; the sea covered them; they sank as lead in the mighty waters.—[*Exodus* xv., 10.]

Both the voice part and the accompaniment for the wind-instruments in this short song are remarkably expressive of the words, and had their full effect imparted to them by Miss Travis, and Messrs. Erskine and Mackintosh; but the historical order of events was rather awkwardly inverted by its being here introduced from the second part of the oratorio, before the choruses which it ought to have succeeded.

DOUBLE CHORUS.

He rebuked the Red Sea, and it was dried up.—[*Psalms* cvi., 9.]

DOUBLE CHORUS.

He led them through the deep as through a wilderness.—[*Psalms* cvi., 9.]

CHORUS.

But the waters overwhelmed their enemies, there was not one of them left.—[*Psalms* cvi., 11.]

These three successive choruses can scarcely be better described than by saying, that the sense of the words is expressed in them in as admirably perfect a manner as it is possible for the art of music to accomplish; nor are they liable to the objection, that their expression is of that imitative and merely physical kind, which occurs in the choruses descriptive of the buzzing of flies, the hopping of frogs, or the standing still of the sun. The stately march of the music to “*He led them through the deep,*” is finely characteristic of the power of the leader, and of firm reliance upon deliverance by its means; whilst the use of the interval of the *extreme flat seventh*,—which is also powerfully employed in the chorus, “*They loathed to drink,*”—on the last word, as admirably describes the depth of that gulph through which they were thus safely conducted; and in setting the words “*as through a wilderness,*” Handel has, by broken fragments of melody dispersed among the several parts, well expressed the wandering of the Israelites in a winding and uncertain path. The last of the three movements,

"*But the waters,*" &c., is classed by Sir J. Hawkins along with "*He gave them hailstones,*" and "*Thy right hand, O Lord,*" as being in a style peculiar to himself, and calculated to excite terror in the mind.

DUETTO.—MESSRS. BELLAMY and ISHERWOOD.

The Lord is a man of war, Lord is his name; Pharaoh's chariots and his host hath he cast into the sea; his chosen captains also are drowned in the Red Sea.—[*Exodus xv.*, 3, 4.]

The animated and joyful character of this fine duet for two bass voices, would have formed an appropriate relief to the heavy magnificence of the preceding choruses, had not the length of the day's performance been already so great as to deprive many of the power of giving their attention to it. This was particularly observable during the symphonies, three of which occupy no less than ninety-five bars of music, and must, therefore, under any circumstances, be considered as unusually long.

We have now arrived at the concluding scene of this oratorio, with which the festival itself was also terminated, and which presents us with a combination of recitative, air, and chorus, abounding in the expression of gratitude and joy, of exultation and triumph, beyond perhaps any other composition of Handel, or of his most illustrious competitors for fame.

DOUBLE CHORUS.

The Lord shall reign for ever and ever.—[*Exodus xv.* 18.]

"This most admirable composition, which is written *a due cori*, begins by the tenors and the counter-tenors, in unison, accompanied only by a ground base," in the key of C.

RECITATIVE.—MR. VAUGHAN.

For the horse of Pharaoh went in with his chariots, and with his horsemen, into the sea; and the Lord brought again the waters of the sea upon them; but the Children of Israel went on dry land in the midst of the sea.—[*Exodus xv.*, 19.]

"Mr. Norris pronounced this, and the following recitative," says Dr. Burney, "with the true energy of an Englishman who perfectly comprehended and articulated the words;" nor can a more just tribute be rendered to the peculiar merits of Mr. Vaughan, than to apply the same language to his performance of them in its fullest extent.

DOUBLE CHORUS.

The Lord shall reign for ever and ever.

"The return to this short strain of chorus, after each fragment of recitative, has a fine effect."

RECITATIVE.—MR. VAUGHAN.

And Miriam, the Prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances: and Miriam answered them:—

SOLO.—MADAME CATALANI.—And GRAND DOUBLE CHORUS.

SOLO.—Sing ye unto the Lord, for he hath triumphed gloriously:

CHORUS.—The Lord shall reign for ever and ever:

SOLO.—The horse and his rider hath he thrown into the sea:

CHORUS.—The Lord shall reign for ever and ever:

I will sing unto the Lord, for he hath triumphed gloriously:

The horse and his rider hath he thrown into the sea.—[*Exodus* xv., 20, 21.]

“The effects of this composition are at once pleasing, grand, and sublime. The aggregate of voices and instruments had here its full effect; and such is the excellence of this production, that if Handel had composed no other piece, this alone would have rendered his name immortal among true lovers and judges of harmony.”—*

* After remarking, in a note, that Handel's uncertainty in whatever concerned the accent and pronunciation of our language, at the time when he composed this oratorio, appears very remarkably in his manner of accenting the words “*För hē hāth triūmphed glōriously*,” Dr. B. thus proceeds in his account of this chorus, which formed the conclusion of the first day's performance in 1784. “The art with which Handel, in the midst of all the fire of imagination and ebullition of genius, introduces a sober, *chanting* kind of *counter-subject*, while the other is carried on with uninterrupted spirit, is marvellous, (see printed score, p. 265.) After giving this new subject alternately to different single parts, and sometimes to two parts in thirds, without diminishing the activity of the rest, which are continuing the general chorus, he for a few bars, (p. 277,) makes this the principal vocal subject; and, after being led off by the base, a regular reply is made by the other parts, in the fifth and octave. However, the instruments never let the first subject be forgotten, but contrive to play fragments of it, in accompanying the voices, during five bars that they are employed, solely, by the second subject. After which the first theme is resumed, and continued to the end by all the nineteen parts of this multifarious score. I should not have been so minute in my analysis of this chorus, if it were not to point out a discovery which I made in perusing the score, and to which the performance, in the midst of the pleasure I received from it, had not led me. The discovery I mean is, that the intervals in this counter-subject are exactly the same as in the celebrated canon, ‘*Non nobis Domine*’—‘*I will sing unto the Lord*.’ Whether the subject occurred to Handel accidentally, or was taken with design, I know not; but in either case, the notes are happily selected, and ingeniously used. As to the *original inventor*, or *right owner* of that series of notes upon which the canon, which tradition has given to Bird, was constructed, they had been the

(Burney's *Commemoration*, p. 38.)—It may, perhaps, appear to those who were not present to be an exaggeration to say, that the exertions of Madame Catalani to impart their utmost majesty of effect to these two short but expressive solos, were little less than stupendous; though it might be with reason alleged, that they were underrated if not so described. The power and volume of her voice pierced through the remotest recesses of the Cathedral, and were conveyed to the ear with perfect distinctness in the highest seat of the western gallery; which happened to be our station during the final chorus, and where we had the opportunity of contrasting the effect of the entire view of the building eastward with that of the gallery westward, which we had enjoyed from the top of the orchestra at the time when the audience rose up during the performance of Luther's hymn, and which was beyond all description the most magnificent and affecting sight that we ever beheld.

In giving an account of musical performances, there is one disadvantage under which the speaker or writer must always labour, and which has been severely felt in the course of collecting and digesting the matter of the preceding pages; which is, that the persons who are addressed can only be effectually reached through the medium of their recollections; and therefore, that, when the subject of remark has not been previously heard by them, no description can be otherwise than very partially interesting or even

subject of fugue to Zarlino, and to old Adrian Villaert, his master, long before Bird was born; and, indeed, constitute one of the different species of *tetrachord*, used by the Greeks, in the highest antiquity." —Dr. B. might have also mentioned the *Allelujah* chorus in the *Messiah*, where the same succession of notes is also applied by Handel to the words "*For the Lord God omnipotent reigneth.*" The continental musicians ascribe the canon which we claim for Bird, (and which he has lately been supposed to have written for the dinner to King James, described at p. 390, *ante*, the words being taken from the first collect for the 5th of November,) to Palestrina; and in Ricciotti's third concerto, where it is worked up in seven instrumental parts in the key of A., it is entitled, *canone di Palestrina*. The beginning of Marcello's first psalm in some degree recalls it to mind, and it has evidently been present to Mr. Horsley's memory when he penned his canon of "*Blessed are the dead.*" Its earliest appearance was in a collection of catches, &c., published by Hilton in 1652. Bird died in 1623; Palestrina in 1594; but it was first claimed for the latter by Ricciotti nearly a century after the time of Hilton.

intelligible, at the same time that it may often appear to be too highly conceived and expressed. This is a difficulty, which, although it is experienced also in discoursing upon the sister arts of painting and oratory, does not occur in treating on works of literature, where the power of referring to the subject commented upon almost always exists; and Dr. Burney evidently felt its pressure when he thus described the last day's performance in the Abbey in 1784, than which no words can more perfectly or appropriately express the sentiments universally entertained by those that were present, with regard to the *Yorkshire Festival*.—"As a spectacle," he says, "it was so magnificent to the sight; and, as a musical performance, so mellifluous and grateful to the ear, that it will be difficult for the *mind's eye* of those who were absent, to form an adequate idea of the show, or the *mental ear* of the sound, from description. Every one present must have found full employment for the two senses which afford us the most refined pleasure; as it is from the eye and the ear that intellect is fed, and the mind furnished with its best intelligence."—(p. 111.)

Having, in the commencement of this attempt to preserve some lasting memorial of this remarkable Festival,—begun at a time when its repetition, though now happily no longer so, was a matter of uncertainty,—advocated the use and dignity of music against those, who have condemned it on account of the abuses to which it is liable; or who, like Addison, without possessing the least sensibility to it themselves, have "pretended to treat the art and its professors with contempt, and to tax its admirers with affectation,"—may we be permitted to plead in excuse of the length of time which it has occupied, and which has been taken at intervals from other avocations, the following sentiments of that distinguished critic, Lord Kames.—"It is scarcely possible that persons of taste should be given up to low pursuits, or find their leisure hours hang heavy upon them; for, if they do not excel in painting, poetry, music, or any of the liberal sciences, yet they are delightfully employed in cultivating them."—Of the noble purposes to which music frequently is, and always may be, applied, let the judicious Hooker further inform us. Such is the force of musical harmony, says he, and so pleasing are the "effects it hath in that very part of men which is most divine, that some have been thereby induced to think, that the

soul itself by nature is, or hath in it, harmony ; a thing which delighteth all ages, and beseemeth all states ; a thing as seasonable in grief as in joy.—In harmony, the very image and character even of virtue and vice is perceived, the mind delighted with their resemblances, and brought, by having them often iterated, into a love of the things themselves : for which cause there is nothing more contagious and pestilent than some kinds of harmony ; than some, nothing more strong and potent unto good.” (*Eccles. Polity*, v. 38.)—And that the great composer, whose immortal works have formed so large a portion of the subject matter for our remarks, was not only affected with a deep sense of the power of his art, but also animated by an ardent desire to employ it for the good of his fellow-creatures, let his reply to the Earl of Kinnoul, although it has been already mentioned, testify to his numerous and enthusiastic admirers.—Some days after the first performance of the *Messiah*, Handel went to pay his respects to that nobleman, who naturally complimented him upon the delightful entertainment which he had given to the public ; “ My Lord,” said Handel, “ I should be sorry if I only entertained them ; I wish to make them better.”

SECOND EVENING ASSEMBLY, FRIDAY, SEPTEMBER 26.

The attendance at the ball this evening fell considerably short of that at the former one, and at each of the concerts, as might be expected to be the case, after the unavoidably heavy fatigues of the week. About *nine hundred and thirty* persons were present, but the display of diamonds and jewels was much greater, and more splendid in proportion to the number of the company, than on the first assembly ; and the dancing was commenced at an earlier hour, and enjoyed with more zest, on account of the less crowded state of the room, the appearance of which was altogether of the most brilliant and magnificent description.* The two concerts were attended by two thou-

* As a small space remains unoccupied on this concluding sheet, we embrace the opportunity which it affords, of offering one or two observations which have occurred on a re-consideration of the proceedings at the *Yorkshire Festival*. During that busy period, the hospitality of the citizens of York was evinced in a manner highly honourable to their character ; in many houses beds were prepared wherever a place

sand eight hundred and eighty, and the two balls by two thousand three hundred and eighty persons, making a total of *five thousand two hundred and sixty* persons who were present at the evening entertainments.

could be contrived for them, and open tables for those who had obtained lodgings only, were generally kept. The Archiepiscopal palace at Bishopthorpe, was filled with distinguished guests, of the Norfolk, Carlisle, Vernon, &c. families, and refreshments were provided each morning at the Deanery, to which a covered way was erected from the South door. Many instances occurred, in which associated and family parties purchased tickets to the amount of from 50 to 80 guineas, and probably more.—Those who were present at York during the contested election of 1807, but not at the Festival, may form some idea of the crowded state of the city, when they are reminded that no more than 2700 freeholders polled on any one day, most of whom hastened away as soon as they could. Nor must it be supposed that the 22,000 persons who attended the various entertainments in 1823 consisted chiefly of the same individuals at every performance; on the contrary, there was no perceptible difference in the bustle of the streets between the middle and the other parts of the day, and numbers were not able to undergo the fatigue of being present at each successive performance.—The arrangements of the police were excellent, and reflect high credit on those by whom they were made. One officer from Bow-street was brought down, and the depredations which were committed in a few instances on the first day were not repeated to any extent afterwards.—It may, perhaps, be thought that every lodging which York could furnish, was occupied: this, however, was far from being the case; and it is after due inquiry that we are enabled to state, that very many lodgings, and some of them in good situations, were not engaged; doubtless, in a few instances, on account of the terms being deemed too high, though certainly not in all, but rather because the accommodation which the city is capable of affording proved to be greater than had been anticipated; many of the private houses being large, the population not being so dense as in a manufacturing town, and a considerable number of visitors, especially those who attended in the mornings only, taking up their abode in the pleasant villages within the circuit of a few miles.

One circumstance more must not be overlooked, in this place, although mentioned by Mr. Archdeacon Eyre, in his reply to the address to the Dean and Chapter. (See *Appendix*, No. IV.)—It is both remarkable in itself, and affords much cause for thankfulness and pleasing reflection, that, not only was no human life lost by any casualty arising out of the Festival, but that no single instance of personal injury or suffering is known to have occurred during the whole of the time.

APPENDIX.—No. I.

Documents relative to the building of the present Organ in York Minster.

No. 1.—1. Grant from King Charles I. of £1000. to the Dean and Chapter.

CHARLES, by the grace of God, King of England, Scotland, Fraunce, and Ireland, Defender of the Faith, &c.; To the Th^{rer}, Chauncellor, Underth^{rer}, Chamberlaines, and Barons of our Exchequer now being; To the Th^{rer}, Chauncellor, Underth^{rer}, Chamberlaines, and Barons of the Exchequer of us our heires and successors that hereafter shalbe, and to all others the officers and ministers of us our heirs and successors now being and that hereafter shall be, and to all others to whom itt shall or may apperteyne, Greeting.

WHEREAS the six and twentyeth day of July now last past, in our high comission court before our comissioners for causes ecclesiasticall within the province of York, there was imposed and sett upon Edwd Paler of Thoraldby in the Countye of York Esquier, for the crime of incest by him comitted with Elizabeth Bulmer the wife of Francis Bulmer his the said Edwd Paler's sister's daughter, the fyne or sume of one thousand pounds of lawful money of England, by him to be paid to our use, as by the said sentence certified unto us under the comon seale of the said comissioners appeareth; And whereas alsoe our welbeloved subjects the Deane and Residentiaryes of the Cathedrall Church of York, by their humble Peti^{con} have besought us, that wee would be graciously pleased to allow the said fyne of one thousand pounds for repaireing the ruines of the said Cathedrall Church, for setting up a new organ, for furnising and adorning the altar, and enhabling them to mainteyne a library keeper: KNOW YEE that we, of our gracious and princely inclina^{con} to the furtherance of the good workes aforesaid, tendinge to the advancement of religion, and the beautifyeing and adorning of the said Cathedrall Church, and to the intent the said fyne of one thousand pounds may be employed only for the uses aforesaid and not otherwise; of our espiall grace, certaine knowledge, and meere mo^{con}, have given and granted, and by these presents for us our heirs and successors, doe give and grant, unto our welbeloved subjects John Scott, Doctor in Divinity and Deane of our said Cathedrall Church of York, George Stanhope, Phinees Hodson, and Henry Wickham, Doctors in Divinity and Prebends of the same Church, their executors administrators and assignes, the said fyne of one thousand pounds &c. &c. WITNES ourselfe att

Westm̄r the eight and twentyeth day of November in the eight yeare of our reigne: Per br̄o
de privato sigillo. Wolsley.

No. 2.—*Agreement for building the Organ.*

ARTICLES of agreement, indented, made, concluded, and agreed upon, the one and twen-
tieth day of March, anno dmi 1632, and in the eight yeare of the reigne of our souveraigne Lord
Charles, by the Grace of God Kinge of England, Scotland, France, and Ireland, defender of the
Faith &c. Betweene theright worshippfull John Scott, doctor of divinitie, Deane of the Cathedrall
and metropolitall church of St. Peter of Yorke, Phinees Hodson, doctor of divinitie, chancel-
lor and canon residentiary of the said church, George Stanhope, doctor of divinity, Precentor
and canon residentiary of the same church, and Henry Wickham, doctor of divinitie, archdea-
con of Yorke, and canon residentiary of the said church, of the one party, and Robert Dallam
cittizen and blacksmith of London, of the other party, touchinge the makeinge of a great or-
gan for the said church : (as followeth)

The names and number of the stoppes or setts of pipes for the said great organ, to be
new made ; every stopp containeinge fiftie one pipes ; the said great organ containeinge eight
stoppes.

Inprimis two open diapasons of tynn to stand in sight, many of them to be chased	lxxxli.
Item one diapason stopp of wood	xli.
Item two principals of tynn	xxiiijli.
Itm one twelft to the diapason	viiijli.
Itm one small principall of tynn	vili.
Itm one recorder unison to the said small principall	vili.
Itm one two and twentieth	vli.
Itm the great sound-board with conveyances, windchestes, carryages, and con- duits of lead	xli.
Itm the rowler board carriages and keyes	xxli.

The names and numbers of stoppes of pipes for the chaire organ, every
stopp containeinge fifty one pipes, the said chaire organ containeinge five
stoppes.

Inprimis one diapason of wood	xli.
Itm one principal of tynn to stand in sight, many of them to be chased	xiili.
Itm one flute of wood	viiijli.
Itm one small principall of tynn	vli.
Itm one recorder of tynn, unison to the voice	viiijli.
Itm the sound bord, windchest, drawinge stoppes, conveyances and conduits	xxxli.
Itm the rowler board carriages and keyes	xli.
Itm the three bellows with winde truncks, and iron workes and other thinges thereto	xli.

Sume total celxxxxviii.

It is agreed by and betweene the parties above said, and the said Robert Dallam doth covenant promise and grant for him his executors and administrators to and with the said Deane and canons residentiary above named by these presents, that he the said Robert Dallam his executors or administrators, shall and will well and sufficiently and workemanlike new make and finishe the said organ in every the perticulars before mentioned, accordinge to the true intent and meaninge hereof, before the feast of the nativitie of Saint John Baptist which shall be in the yeare of our Lord God one thousand six hundreth thirtie foure. In consideration of which worke undertaken to be done as aforesaid, the said Deane and canons residentiary above named have paid unto the said Robert Dallam in hand one hundred pounds, and doe promise to pay unto him the residue of the said sume of cclxxxxviii*li*. assoone as the said worke shalbe finished; and for the more speedy finisheinge of the said worke the said Deane and residentiaries are pleased to appointe the said Robert Dallam some convenient roome neare unto the said Cathedrall church to worke in. And further the said Deane and residentiaries doe promise to pay to the said Robert Dallam, towarde the charge of himselfe and servants in comeinge from London hither aboute the said work, the sume of five pounds. In witness whereof the parties above said to these present articles indented have interchangeably sett their hands and seals the day and yeare first above written.

No. 3.—Extract from

The accompt of John Pauson, Chamberlane of the Cathedral and Metropol^{cal} Church of St. Peter of Yorke, for the sum of one thousand pounds, given by our most gracious Sovereigne Lord Charles, by the grace of God Kinge of England, Scotland, France, and Ireland, Defender of the Faithe, &c. for the makeinge of an organ, and provision of other ornaments for the said Church.

A. D.
1634.

[After several items of expense relative to the altar, &c. the account proceeds thus]

Itm paid to Mr. Robert Dallam of London blacksmith, upon articles with him for makeing the organ, cccii*li*. Item paid more to the said Mr Dallam and his servants when the organ was finished, over and besides the said sume, due upon the articles, 5*li*.

Suma..... cccviii*li*.

Itm paid to Richard Fielder carpenter, upon articles with him for making the organ loft, xxx*li*. Item paid to him which he disbursed for leading xi loads of tymber to the church for the said loft, xxixs vid. Itm paid the second of January 1633 to the said Richard Fielder by Mr Dcon Stanhope's appointment for worke done at the organ loft, more then was covenanted by him, vidt. for carving the arches and pendants, xls. Itm more paid the xxixth of March 1634, by direction of Mr Dcon Stanhope to the said Richard Fielder upon his note for worke done by him more then covenant at the organ loft, iiij*li*. is. iiij*d*. Itm paid the first of August 1633 to two labourers for bringing 104 furdeales from Mr Becke's in Thursday market to the minster at viij*d*. a score, iijs. iiij*d*. Itm

paid to the said Richard Fielder, which he disbursed for leading three wayne loads of tymber from Langwith, viis. vid. Itm paid the xxvth of September 1633 to Mr Dallom which he disbursed for of deales bought of Mr Becke, vii. xs. Itm paid to Christopher Richardson carver, for himselfe and his man, for their charges in comeinge from Durham hither, and bringinge their tooles with them, xiijs. iiijd. Itm paid to the said Chrofer Richardson for himselfe and his man, for workeinge at the organ case at the rate of xxs. a weeke for 52 weekes, vidt the first begininge the xxiith of September 1633, and the last endinge the xvijth of October 1634, lii. li. Itm paid to him the xxiith of October 1633, for foure dayes worke that week for himself and his man, xiijs. viijd. Itm paid to him the xxijth of February 1633, for worke done by his man that weeke, viis. Itm given to the said Christopher Richardson at his goeing away the xxth of November 1634, by Mr. Dcon Stanhope's appointmt, xls. Itm paid to Francis Harrison joyner, for makeinge the canopy over the organ, vii. li. Itm paid to him for making the gallery aboute the chaire organ, vii. li. Itm paid to the said Francis Harrison at several times workeinge by day about the organ loft and the font, vidt for cxxxix dayes and halfe a day, at iis. a day, xiiij. li. xixs. Itm more paid to him for saweing two deales for the organist's cupboard, vid. Itm given to him at his goinge away at Mr Dcon Stanhope's appointment xxs. Itm paid to William Wilson joyner upon agreement with him for worke and stuffe about the organ case, xlvi. li. Itm paid the xxvth of July 1634, to the said Willm Wilson upon his note for nailes &c. used aboute the gallery, liijs. iiijd. Itm paid to him then upon the same note, for scalinge bords and other things used aboute the organ loft, iij. li. xs. Itm paid to him then for latt nailes in the same note, iis. Itm paid the xxiiijth of November 1634, to the said Willm Wilson upon his note for boards &c. and worke done at the funt and the canopie over the organ, xxiis. iiijd. Itm paid then to him for makeing pyramides for the toppes of the organ and other worke aboute the same, ix. xs. Itm paid the third of May 1634, to Paul Ellerbecke, carpenter, for one dayes worke, xiiijd. Itm paid the xth of May 1634, to two joyners upon their note, for worke done aboute one of the pillars under the organ, xxiis. vid. Itm paid to Mr Becke marchant for 60 deales for the canopy over the organ (whereof 40 were whole and 20 slitt) iij. li. vs. Itm paid the xith of February 1633, to Mr Robert Dallom which he disbursed for planks stoothes and railes for the canopie over the organ (as appeareth by a note thereof) iij. li. vs. viijd. Itm paid the last of July 1634 to the said Mr Robert Dallom, which he disbursed for deales for the canopie, vidt for tenn slitt deales and two whole deales (as appeareth by his note) xliijs. vid.

Suma clxxxviij. li.

APPENDIX.

V

Itm paid to Thomas Haggas and Michael Hindle, masons, for workeinge at severall tymes at the pillars adjoyneinge aboute the organ, and other worke about the same, vidt to Thomas Haggas to xxvi dayes and an halfe, and the said Michael Hindle for xxv days and an halfe, at xvij^d. p diem for 72 dayes in the whole,

vli. viijs.

Itm paid the xxvijth of December 1634 to Henry Mangy locksmith, upon his note for worke done aboute the organ, xxxvs. Itm paid the nyneth of May 1634 to Chrofer Mangy locksmith, upon his note for iron worke aboute the scaffold and the canopy over the organ, xviis. viij^d. Itm paid the last of October 1634, to the said Henry Mangy locksmith, upon his note for worke aboute the organ, xiis. vid.

Suma iijli. vs. iid.

Itm paid to Edward Turner labourer, for workeinge 92 days at viij^d. a day iijli. is. iij^d.

Itm paid to Wilm Mason labourer, for three dayes at vid. a day, xvij^d.

Suma iijli. iis. xd.

Itm paid the xith of December, 1633, for the loane of two pulleyes for the organ worke, xvij^d. Itm paid the viij of March, 1633, for three hundred of ten penny nailes used aboute the canopie, iis. vid. Itm paid the xxvith of April 1634 for two seckes of lyme, xvd. Itm paid then for halfe a hundred of tenn-penny nailes for scaffoldings, vd. Itm paid the third of May 1634, for a secke of lyme, viij^d. Itm paid the vij of May 1634, for an hundred and a half of nailes, xvd. Itm paid the xijth of September 1634, for xii^{li}. of candles bought for the use of Chrofer Richardson the carver, vs. viid. Itm paid the viijth of October 1634 for the borrowinge of certaine powles at the manner, and carryinge them home againe, vis. viij^d. Itm paid the xxijth of November 1634, to Willm. Davy pinner, for nailes, iis. ix^d.

Suma xxijs. vd.

Itm paid to Mr Babb painter, for worke done aboute the organ, Cli. Itm paid the xxth December 1633, to Mr Robte Dallam which he had disbursed for collours, callicoe, and other things used by Mr Babb, and the carver, xxvis. vid. Itm paid to John Powell, servant to Mr Babb, at his goeing up to London by Mr Deon Stanhope's appointment, xxs.

Suma cijli. xvs. vd.

Sum of all payments and allowances mxv^l. vis. xid.

Soe this Accountant hath disbursed more than received upon his accompt xv^l. vis. xid.

Total expense of the organ, exclusive of timber from the church estates,—£609. 14s. 11d.

No. II.

On the Origin and History of the Organ.

Of this noblest of all instruments, as its name denotes, *οργανον*, "the instrument," by way of excellence, a few historical notices may probably afford some amusement to the reader. Notwithstanding many laborious researches, its origin is still enveloped in much obscurity, chiefly arising from the various senses in which the general term *organum* was used. Some of the instruments so called were acted upon by the force of water, whilst in others the application of bellows is mentioned; the only difference between them, however, was in the mode of introducing the air into the pipes, and their common origin may probably be referred to the antient Syrinx or Pan's pipe, made of reeds. Although the earliest descriptions appear to belong to the *hydraulicon*, of which Ctesibius of Alexandria was the discoverer about A. C. 220, yet it seems natural to suppose, that the *pneumatic* organ was the prior invention; and its antiquity seems to be confirmed by the discovery of a monument at Rome, mentioned by Mersennus, and engraved in the first volume of Hawkins's *History of Music*, p. 403. The first account of any instrument of the kind occurs in the tenth book of Vitruvius, who flourished above a century before the Christian era: This was an *hydraulicon*. An epigram by the Emperor Julian, about the year A. D. 360, first quoted by Du Cange from the *Anthology*,* describes one, which greatly resembles the present pneumatic organ. St. Jerome mentions one which had twelve pairs of bellows, and fifteen pipes, and was heard at the distance of a mile; and another at Jerusalem, which was heard at the Mount of Olives. Mersennus, however, doubts the genuineness of the piece ascribed to Jerome, and Mason, in his *Essay on instrumental church music*, has questioned that of the monument above named.

The date of the introduction of the organ into the churches of Western Europe is uncertain. The use of musical instruments therein is unquestionably as old as the time of St. Ambrose, if not of Justin Martyr, two centuries before him; but Pope Vitalian is generally allowed to have been the first who introduced the organ into the service of the Romish church about the year 670, and the enemies of church music have ingeniously contrived to fix upon the exact year 666, as corresponding with the mystical number of the apocalyptic beast. Be this as it may, the first tolerably *certain* account of an *organ*, properly so called, in the West, is about the year 755, when the Greek Emperor Constantine Copronymus sent one as a present to Pepin, King of France; though doubts have been raised even on this point, which most writers have taken for proved. In the time of Charlemagne, however, organs were brought from Greece into Western Europe, and soon became common. The artists of that Prince built one at Aix-la-Chapelle in 812, on the Greek model, which the learned Benedictine, D. Bedos de Celles, in his *L'Art du facteur des orgues*, 1766, thinks was the

* Lib. i., cap. 86.

first that was furnished with bellows, and in which water was not employed. In 826, a Venetian presbyter, named Georgius, visited the Court of Louis le Debonnaire, and built another organ, at Aix, on the hydraulic principle ; he is supposed to have been the father of the art of organ-building in Germany, from whence we soon after this time hear of artists in that line being sent into other countries.

Our historian, Bede, does not mention organs in his account of church ceremonies, but before the tenth century they not only became common in England, but seem to have surpassed those of the continent in size and compass. Dunstan is recorded to have given one to the Abbey of Malmesbury in the reign of Edgar ; he is also said to have introduced singing in parts ; and if, as some suppose, organs were then built with fifths and octaves, (it having been discovered from the vibrations of a bell, that the fulness of tone would be thereby increased,) that circumstance may have led to the invention of harmony, consecutive fifths not being, of course, regarded as forbidden in the then state of musical science. In this way, therefore, to the organ may be traced the first dawn of harmony, of which the antients appear, from all that we can recover, to have been unaccountably ignorant, unless octaves, intended probably for unisons, be considered as such. Elfeg, bishop of Winchester, procured an organ for his Cathedral in 951, which was the largest then known, having twenty-six pairs of bellows, and requiring seventy men to fill it with wind ; it had, however, but ten keys, with forty pipes for each key : a description of it by Wolstan, in barbarous Latin verse, is given in Mason's *Essay*, where it is erroneously said to have been at *Westminster*. Oswald, Archbishop of York, consecrated the church at Ramsey, where Count Elwin had placed an organ, with pipes of brass, that cost thirty pounds sterling ; there was also one previous to the year 1174 in Canterbury Cathedral ; where choral service, which took its rise at Antioch, appears to have been first introduced into this country.

Notwithstanding these early attempts, the organ long remained rude in its construction ; the keys were from four to five or even six inches broad, and must have been pressed down by the fist : the pipes were of brass, loud and harsh in their sound, and the compass did not exceed two octaves in the twelfth century, about which time half-notes appear to have been introduced at Venice ; and it was not until the fifteenth century that both hands were made use of in playing on it. At Venice also, the important addition of pedals was first made by Bernhard, a German, to whose countrymen we owe most of the other improvements of the instrument, in bellows, stops, &c., and among whom its construction has always been a work of great repute, though in excellence of finish they have been surpassed by our English builders. Several elaborate French and German works, on the subject of organs, are in existence, which are scarcely known even by name in this country ; but some idea may be formed of the great importance attached to the possession of a good organ, from the fact that one Beck having contracted with the magistrates of Gröningen in 1592, to build one for the castle church, no less than fifty-three organists certified, in 1596, that he had fulfilled his contract. The names of the early builders, also, are still remembered with honour ; among

which may be mentioned those of Smid of Peyssenberg, in 1433; André of Brunswick, in 1456; Castendorfer of Breslaw, in 1466; and Rosenburger of Nuremberg, who built the great organ of the Cathedral of Bamberg about 1470. In the south of Germany organs were not known so early as in the north; since it appears that Nuremberg first became possessed of one in 1443, and Augsburg in 1490.

We find scarcely any particulars recorded respecting the organs of this country from the period of the reformation down to the time of Charles the First. Camden mentions one at Wrexham; and Fuller has been strangely misquoted as describing it to have possessed pipes of gold: it shared the general fate of organs in 1641; and probably the York organ is nearly the only one in the kingdom which escaped the destruction of those times, (owing, no doubt, to the protecting care of Lord Fairfax, who saved the painted windows of the Cathedral,) the old work of which, though greatly improved and enlarged, still exists. During the wars of that unfortunate reign, the organs throughout the kingdom were, it is well known, either sold or destroyed; the service books perished in the flames, and the professors of the art of music were driven to other resources for their support, by the furious haters of episcopacy and cathedrals; so that on the restoration of choral service, instruments, performers, books, and singers were equally difficult to be procured.* Yet Cromwell himself was partial to the organ, and caused the one belonging to Magdalen College, Oxford, to be removed to Hampton Court, where he often entertained himself by listening to it: it was restored afterwards to the college, and remained there until about the middle of the last century. He also connived at Dr. Busby having choral service with an organ, in his house, at Westminster, when it was forbidden throughout the kingdom. In 1660 it was found, that there were only four organ builders of repute surviving—

* In the 6th vol. of the *Quarterly Musical Magazine*, there is a list of such works as contain the words of our cathedral anthems, &c.—the earliest of which is one published by Clifford in 1664. An earlier than it, however was compiled and printed by Stephen Bulkley at York, in 1662, in 12mo., of which a copy is in our possession.—Whilst mentioning York in connexion with the organ, we may add, that a representation of that instrument, of the date of the latter part of the 14th century, is still existing in its Cathedral; beneath the great niche over the west window of which, there is an organ carved in the pediment; the pipes appear without a case; and it has a single row of keys, on which an angel is playing from a music book, held by two small figures of boys or choristers below, while another is behind, blowing the organ with a pair of common chamber-bellows. A similar device is carved over a door in the north wall of the cathedral of Utrecht, (which we understand is condemned to be pulled down,) and both of them strongly resemble the monument described by Mersennus. In the fourth volume of Sir J. Hawkins's *History*, there is a curious wood-cut of an organ of the time of King Stephen; and the *Triumphs of Maximilian* (1516) presents us with a view of the instrument as it then existed. In the *Gabinetto Armonico* (1722) there is also an engraving and a description of a very remarkable Italian organ, of which we have mislaid the particulars.

Preston, of York; Loosemore, of Exeter; Thamar, of Peterborough, and Ralph Dallans.* This led to the introduction of foreign artists, the celebrated Bernard Schmidt, commonly called Father Smith, and his two nephews, with the elder Harris, and his son Renatus. The well-known bitter dispute between these rival builders may be found in amusing detail in Burney's vol. ii. p. 437. Each had erected an organ in the Temple church for trial; Blow and Purcell performed on Smith's, and Lully upon Harris's, and several new invented stops were introduced; when Lord Chancellor Jefferies at length decided in favour of Smith's, the bellows of which were cut open by the friends of Harris on the night previous to the final trial of the reed stops. Smith's principal organs are those in the Temple church; Christ-church, and St. Mary's, Oxford; Trinity College, Cambridge; St. Margaret's, Westminster; St. Clement Danes; Southwell Minster; and Trinity Church, Hull; which last has 20 stops, and was originally intended for St. Paul's Cathedral; besides the fine one which is now placed there, "in every respect worthy of that beautiful and stupendous structure," and "which is generally allowed to have the sweetest tone (except that at the Temple,) the most noble chorus, and a swell which produces the finest effects, of any in the kingdom." The Temple organ is further remarkable for the division of two of the five short keys, by which G. sharp, and A. flat, D. sharp, and E. flat, are made different notes. Harris's organ, after rejection at the Temple, was divided; part of it was erected in St. Andrew's, Holborn, and part in Christ-church, Dublin, which was afterwards removed to Wolverhampton. His other principal instruments, are those at St. Mary Axe, St. Bride's, St. Lawrence's, &c.; and one at Doncaster, erected in 1739, which did him great credit, and which contains two trumpets and a clarion stop throughout the whole compass of the great organ, so excellent, that the celebrated Mr. Stanley told Dr. Miller, that each pipe was worth its weight in silver. It was repaired by Donaldson, of York, about 1798. Harris appears to have been very ambitious of building an instrument for St. Paul's Cathedral, which should transcend every former work of the kind.† To these celebrated artists succeeded Schreider, Smith's son in law, who built the organ at St. Martin's in the Fields, a present from King George I. as churchwarden; Byfield, Bridge, and Jordan, who united in partnership; Snetzler, &c. and at a later period, Green, Gray, Avery, Elliott, England, Flight, Nicholls, &c.

As very much has been said and written respecting the great organ at Haarlem, the following list of celebrated instruments, arranged according to the number of their stops, may not be uninteresting. It has been collected from various sources, and enriched with some additions by the kind communication of the Rev. C. I. Latrobe; to which it may be added, that no similar list has ever fallen under our notice. It includes the largest organ

* Sir J. Hawkins informs us, that *Ralph Dallans* died whilst building an organ at Greenwich, in 1672-3. It therefore appears that the supposition (at p. 134) of his being the same person with *Robert Dallam* or *Dallom*, cannot be correct.

† *Spectator*, No. 552, Dec. 3d, 1712; by Steele.

existing in England; to which, as this sheet is passing through the press, we are enabled to add a notice of the largest one in the United States, from the *Harmonicon* for December, 1824. It may be rendered more intelligible to the general reader by stating, that an 8 feet open pipe produces a sound equal to the lowest C. upon the violoncello, therefore a 16 feet pipe is equal to the octave below, and a 32 feet pipe to two octaves below that note, or four octaves below the middle C. of the piano-forte.

SEVILLE.—The Cathedral organ has 110 stops, 5300 pipes, and 7 pairs of bellows, of very peculiar construction, which fill it with wind in 15 minutes.

GOERLITZ, in Upper Lusatia.—The organ in the church of St. Peter and St. Paul, was built by Eugenius Casparini, and his son Adam Horatius, in six years, and was consecrated by a solemn service, August 19th, 1703. It has 82 stops, 57 of which are whole stops; and 3270 pipes, 522 of which are of metal. The towers in front shew above 280 polished metal pipes, the largest of which, F. in the pedals, is 24 feet long, and contains 31,971 cubic inches; there are two octaves of pedals, the lowest note of which, C. is from a pipe 32 feet in length, and there are also 7 others of 16 feet; it has 3 rows of keys, and 12 pairs of bellows.

MERSEBURG, in Saxony.—The Cathedral organ has 75 stops, 64 of which are whole ones, containing 8 pipes of 16 feet, and 2 of 32 feet; 4 rows of keys and pedals, 10 sound-boards, and 6 large pairs of bellows.

HAMBURG.—St. Michael's organ has 67 stops, (Burney's *Musical Tour* says 64 :) containing 9 pipes of 16 feet, and 3 of 32 feet; 4 rows of keys, and 10 pairs of bellows, with the pedals, extending from double double C. to F. in altissimo. The flute stop is composed of as many real flutes as there are notes. It was built by Hildebrand, at an expense of above £4000., agreeably to the will of Mr. Mattheson, and is probably the most complete, if not the largest, in Europe. There are four other large organs in Hamburg, one of them as old as the 15th century; the other three built by Splitger before the year 1700.

AMSTERDAM.—The old church organ has 64 stops, and requires nearly the weight of 2lbs. to put down the keys: it is better toned than that of Haarlem, and was finished by Batti, of Utrecht, in 1760.

LISLE.—St. Peter's church has an organ of 64 stops, and 4 rows of keys, with a front containing 13 columns of pipes: it was built about 1710.

WEINGARTEN.—A Benedictine monastery in Suabia, possesses an instrument of great celebrity. The great organ contains 11 stops and 2176 pipes; the choir organ 10 stops and 1176 pipes; the third manual 12 stops and 1274 pipes; the echo 11 stops and 1225 pipes, and the pedals 16 stops and 815 pipes. The whole number of stops is 60, (Sir J. Hawkins says 66,) and of pipes 6666; 7 of which are of 16 feet, and 3 of 32 feet. The builder, Gabelaar, of Ulm, gave such satisfaction, that the monks, who were immensely rich, are said to have presented him with 6666 florins above his charge. There is a drawing and a description of it in the *Facteur d'Orgues*.

TOURS.—The Cathedral organ has 60 stops, and possesses immense power. It has 5 rows of keys, and 13 pairs of bellows, 5 pipes of 16 feet, and 3 of 32 feet; and was built by J. B. N. Le Fevre, of Rouen.

HAARLEM.—The celebrated organ of this place, so generally though erroneously, said to be the largest in the world, was built by Christian Müller, of Amsterdam, in 1738, at the cost of more than £10,000. It has 60 stops, and 12 pairs of bellows, each 9 feet by 5; and contains nearly 5000 pipes; 8 of which are of 16 feet, and 2 of 32 feet; the greatest diameter being 15 inches. It is 108 feet high, and 50 feet broad. The present organist is M. Schumann, and the fee for hearing him display the powers of his instrument for an hour, is 11 guilders, or 18s. 4d. sterling, with a further charge of 3 guilders, or 5s. to the bellows blower. A list of the stops is given in Burney's *Musical Tour*, vol. ii., p. 305, and in Rees's *Cyclopædia, Art. Organ*, which contains much information as to the construction of organs, and the recent improvements by Messrs. Flight, Liston, Loeschman, and others.

GRÖNINGEN.—St. Martin's church organ has 54 stops, and 4 rows of keys; the principal pipes of the pedals are 32 feet long: it was originally built by Rudolph Agricola, in the 15th century, and is one of the sweetest in existence; but the modern additions to it, according to Sir J. Hawkins, do not equal the old work.

ALOST.—St. Martin's church organ has 53 stops, and was built by Van Petigham, of Ghent, in 1767; it has but little variety, there being frequently more solo stops in an English organ of half the size.

AMSTERDAM.—The new church organ has 52 stops, besides half stops, 3 rows of keys, and 2 rows of pedals.

YORK.—The Cathedral organ has 52 stops, 3254 pipes, and 3 rows of keys, 60 notes in compass, with two octaves of pedals; its greatest pipe is 24 feet long, and it is the largest instrument in the United Kingdom, (see p. 136.)

BERLIN.—St. Peter's church organ had, in 1773, 50 stops. It was intended to have been the largest in the world, consisting of 150 stops, and 6 rows of keys, besides pedals, but remains unfinished.—The Garrison church organ has 3220 pipes and 50 keys in compass.

ULM.—The Cathedral organ has 45 stops and 3442 pipes, the largest are 13 inches in diameter; it was built by Schmahl in 1734, and is much esteemed. The gallery and ornaments are 150 feet in height.

VIENNA.—St. Michael's church organ has 40 stops. The singular disposition of its keys attracted the notice of Snetzler.

ROME.—The church of St. John Lateran has an organ of 36 stops; it was first built in 1549, and is the largest in Rome.

BALTIMORE.—The organ of the Cathedral is the largest in the United States, and was built by Mr. Thomas Hall, of that city. It contains 36 stops, and 2213 pipes, the largest 32 feet long, has two octaves of pedals, and is 33 feet in height. An instrument of 13 stops was also lately built by Hall and Erben, of New York, for the Presbyterian Church in Charleston, so that the use of this noble instrument appears to be spreading among our trans-atlantic brethren of various religious denominations.

STRASBURG.—This city has been famous for its bell-founders, clock-makers, and organ-builders, as well as its free-masons. So early as the end of the 13th century, there were

several organs in its Cathedral, very curious in their structure, and sonorous in their notes. The present instrument, on the north-side of the *nave*, was built by Silbermann, nearly a century ago, and is placed about 50 feet above the pavement—it has 6 pairs of bellows, each 12 feet by 6, and contains 2242 pipes. The tone, says Mr. Dibdin, in his *Bibliographical Tour*, is so tremendous, though mellow and pleasing, that it almost overwhelms the voices of the musicians in the *choir*, at the distance of nearly 300 feet. Mr. D. also mentions the immense organs of the Cathedral and of the Abbey of St. Ouen, at Rouen, the latter of which he found, by pacing the ground, to be 40 feet in length.

Besides the above, St. Anthony's at Padua has four immense organs, and that at Saint Roque's, at Paris, is a very large one, with 4 rows of keys. Notwithstanding the imposing enumeration of so many stops, the large organs of the continent are inferior in the choice and variety of them to the best English instruments, a great part being merely duplicates of unisons and octaves, and some of them performing other services, such as turning wheels with bells, &c.; so that, though 70 or 80 may be in sight, only 50 or 60 of them are actually used. Pedals are the invention of Bernhard, a German, about the year 1470. It is to be wished that there was some rule for their uniform construction; the best plan probably is, to make one octave equal in compass to two in the manuals, C. corresponding with C. Two full octaves are required to play them in the foreign style, which produces a wonderful effect under a skilful performer. The swell is certainly an English invention: Dr. Burney in his tour found only one, and that a bad one, in the whole of Germany in 1772, and none in France and Italy. Handel is said to have sent a model of the swell-box over to his native country; but it evidently was not imitated until long after his death. A recent writer has attributed much of the excellence of the Germans in the art of music to the great use which they make of the organ; whilst the cheapness of materials and of labour enables them to multiply large instruments at a small expense. We are informed by Mr. Latrobe, that an organ was lately built by Grüneburg, of Brandenburg, for the church of St. Catharine, at Magdeburg, containing 29 stops, and 7 pipes of 16 feet, which cost no more than £450. sterling.

Of English organs it is not easy to procure any account so as to compare their respective size and merits; but, in addition to those by Smith and Harris already mentioned, notices of the following may be acceptable. The famous one in Exeter Cathedral was built by John Loosemore, in 1666, and its largest pipes are 15 inches in diameter. It was thoroughly cleansed and repaired about 1805 by Micheau. Snetzler built one for St. Margaret's church, at Lynn, under Dr. Burney's direction, with 30 stops, in which he first introduced the *dulciana* stop, which fixed his reputation: it cost £700. He also erected a very fine one in Beverley Minster, containing 26 stops, which was opened with the performance of two oratorios, September 20 and 21, 1769. The noble instrument at Yarmouth, built by Jordan and Co., in 1740, has 29 stops. The one in Canterbury Cathedral, by Green, was, by permission, first used at the *Commemoration* in 1784: it cost £1500. Green also built those at Windsor, Lichfield, and Salisbury, which last was presented to the Cathedral by his late Majesty in 1792. That in the Theatre at Oxford was built by Byfield and Green,

the former of whom was likewise the maker of the one in Greenwich Hospital. The noble organ in Spitalfields church was built by Bridge, for the small sum of £600. The very fine one at King's College, Cambridge, was erected by Avery, in 1803. One at Hinckley, build by G. P. England, which cost £525., has 21 stops, 1370 pipes, and three rows of keys. It was opened with a performance by a band of 100 musicians, Oct. 19, 1808. St. Peter's, at Leeds, has an organ of 29 stops, and three entire rows of keys, besides the swell, built by T. Greenwood and Sons of that place, in 1815, which cost 1200 guineas; and a very noble one was built for Waterford Cathedral about the same time, by Elliot. The new church of St. Luke's, Chelsea has been provided with an instrument, built by Nicholls, which contains 33 stops, and 1876 pipes, and is said to be the most powerful one in London. That in St. Paul's Cathedral, which is much too small for the building, contains 1976 pipes, of which the largest is only 16 feet long. An organ, recently erected in St. Nicholas's church, Bristol, possesses the novelty of a set of *iron pedals*. The large instrument in St. Patrick's Cathedral, Dublin, was taken in one of the ships that composed the Spanish Armada, and presented to it by Queen Elizabeth.

We cannot conclude these notices upon the subject of organs, without mentioning the evident change of opinion which has taken place among several Christian communities, with regard to the employment of them in the celebration of Divine Worship. The Wesleyan Methodists have instruments in several of their chapels, as at Wakefield, Halifax, Huddersfield, &c.; one at the latter place contains 19 stops, and cost 500 guineas. The Independents, and the Unitarians also, in several places with which we are acquainted, have organs in their chapels; one belonging to the former body at Manchester cost 350 guineas; and even in Scotland, where the prejudice against this noble instrument has long run high, there is now a very prevalent feeling in its favour; and the question of its admissibility into the service of the kirk, has, if we are not misinformed, lately become a subject of discussion in that country.

No. III.

Some Account of the Four Charitable Institutions, for the benefit of which the Festival was held.

The YORK *County Hospital* was established in the year 1740, being one of the earliest institutions of that nature of which this country can boast. In the preceding year, Lady Elizabeth Hastings bequeathed a legacy of £500. for the relief of the diseased poor in the county of York, which fund being augmented by other contributions, the present edifice, situate without Monk Bar, was soon afterwards erected. In the 82nd report for the year 1822-3, it was stated, that the affairs of the Charity were not in so flourishing a condition as might be wished, and that one of the wards was consequently closed; but, by the receipt of

the profits of the Musical Festival, the Governors have been enabled to re-open the ward, and to extend the blessings of the Institution to a greater number of suffering individuals. The In-patients of the year ending May 1, 1824, amount to 387, and the Out-patients to 515: The total number of Patients from April 4th, 1740, is 47,396, of whom 31,849 have been discharged cured. The Hospital is possessed of property yielding an annual income of about £760., and derives about £400. from the Annual Subscribers, who amount at present to the number of 154. It has no President or merely honorary officers; the Treasurer is William Gray, Esq., and the gratuitous medical officers consist of two Physicians, Dr. B. Wake, and Dr. G. Goldie; and two Surgeons, Mr. J. Atkinson, and Mr. G. Champney.

The *General Infirmary* at LEEDS, was founded in the year 1767, and owes its existence, in a great measure, to the exertions of the late William Hey, Esq. F.R.S. The In-patients of the year ending at Michaelmas, 1824, amount to 1,491, and the Out-patients to 3,550: The total number of Patients from 1767, is 105,693, of whom 62,215 have been discharged cured. Great sums having been recently expended in buildings, and improvements, the Infirmary does not possess much permanent income from property, £146. being the whole of its yearly receipts under that head; but the Annual Subscriptions paid by 962 subscribers amount to no less a sum than about £2,560. There is no President or Vice-President; the Treasurer is Henry Hall, Esq.: three Physicians, Dr. R. W. D. Thorp, Dr. J. Williamson, and Dr. A. Hunter; and three Surgeons, Mr. T. Chorley, Mr. W. Hey, and Mr. S. Smith; give their gratuitous attendance to the Charity.

The *General Infirmary* at KINGSTON-UPON-HULL, originated in a subscription which was begun in October, 1781, and a temporary establishment was opened in September, 1782. The present building, which cost, together with the ground, the sum of £4,126., was opened in September, 1784. The In-patients of the year 1823, amount to 318, and the Out-patients to 696. The total number of Patients from 1782, is 24,765, of whom 18,952 have been discharged cured. The Infirmary is possessed of property yielding an annual income of about £700., and derives about £640. from the Annual Subscribers, who amount at present to 246 in number. The total receipts to January 1, 1824, including the profits of the Festival, are £66,400., and the total expenses £51,800. The Earl Fitzwilliam, High Steward of Hull, is the President; the Archbishop of York, the Earl of Mulgrave, the Mayor of Hull, William Wilberforce, M.P., Samuel Thornton, and Thomas Goulton, Esqrs., Vice-Presidents. Three Physicians, Dr. J. Alderson, Dr. W. H. Bodley, and Dr. C. R. Alderson; and three Surgeons, Mr. J. Young, Mr. G. Fielding, and Mr. F. Huntington; give their services gratuitously to the Institution.

The *General Infirmary* at SHEFFIELD, took its rise at a public meeting anonymously convened on April 23, 1792, at which Mrs. Fell, of New-Hall, subscribed £1000., and £17,500. was quickly obtained: the building was commenced on September 4, 1793, and opened October 4, 1797; nearly the whole of that sum being expended upon it and in the purchase of land. The In-patients of the year ending Midsummer, 1824, amount to 722, and the Out-patients to 1,850. The total number of Patients from 1797 is 35,877. The

Infirmary is possessed of property producing about £900. per ann., and the Annual Contributions received from 375 Subscribers amount to about £960. The Duke of Norfolk is the President; the Duke of Devonshire, and Earl Fitzwilliam, Vice-Presidents. Three Physicians, Dr. W. Younge, Dr. A. J. Knight, and Dr. G. C. Brown; and three Surgeons, Mr. W. Staniforth, Mr. J. Favell, and Mr. T. Waterhouse; attend gratuitously to the Institution.

Besides the income above stated, as arising from Rents, Dividends, and Annual Subscriptions, the Collections at places of Divine Worship may be considered as a tolerably permanent source of revenue. Benefactions and Legacies vary so exceedingly in their amount, that no reliance can be placed on them for regular support. The principal benefactor of the York Hospital appears to have been William Haughton, Esq., who bequeathed to it £4,621. 3 per cent. stock; R. F. Wilson, Esq., munificently presented the Leeds Infirmary in 1817 with 4000 square yards of contiguous land; Sir Henry Etherington, Bart., was a contributor of nearly £3000. in various ways, to the Hull Infirmary; and the Sheffield Infirmary received by the gift and legacy of the Rev. Francis Gisborne, two sums amounting to £12,024.; the like sums being also given and bequeathed by that gentleman to the Derby and Nottingham Infirmaries. The three Infirmaries of Leeds, Hull, and Sheffield, also received £4,480. each, by the will of the Rev. John Lambert, within the last five years.

No. IV.

Proceedings subsequent to the Festival.

A meeting of the Committee of Management was held on the 1st of October, 1823, at which the following resolutions were unanimously agreed to:—

1. That the Committee considers itself under the deepest obligation to his Grace the Archbishop of York, for promoting and forwarding the Yorkshire Musical Festival, and for his Grace's zealous exertions towards its success.
2. That the cordial thanks of the Committee be respectfully presented to the Very Rev. the Dean, and the Venerable the Chapter, for their great kindness and liberality in granting the use of the Cathedral on this occasion, and for the readiness and anxiety they have invariably shewn to promote the success of the Festival.
3. That the thanks of the Committee be presented to the Right Honourable the Lord Mayor of York, for the accommodation afforded by the use of the Guildhall for the sale of tickets.
4. That the thanks of the Committee be presented to the Lord Mayor and the other Magistrates of the city, and to the Magistrates of the Liberty of St. Peter, for their great attention to the regulation of the police within their respective jurisdictions, and for the sanction afforded by them to the arrangements made by the Committee for the public convenience and accommodation, in the several approaches to the Minster.

5. That the thanks of the Committee be presented to the Directors of the Assembly-Rooms, for their liberality in granting the gratuitous use of the rooms on this occasion.

6. That the thanks of the Committee be respectfully offered to those gentlemen who kindly accepted the office of Stewards, for their unceasing attention and uniform urbanity in the performance of their arduous duties.

7. That the thanks of the Committee be presented to the following societies and individuals for their kindness in the gratuitous loan of several valuable copies of oratorios and other music, viz.—Sir George Armytage, Bart.; the Trustees of the Charity Schools, the Directors of the Choral Concerts, Mr. Elliot, Sheffield; Mr. Priestley, Lightcliffe, near Wakefield; Mr. Patrick, Mr. Shaw, Otley; Mr. Ackroyd, Halifax; the York Musical Society; [Mr. Raper, Mr. J. Gray, Mr. Camidge, Mr. Knapton, York;] the Leeds Musical Library; the Hull Musical Library; the Harewood Musical Society.

8. That the thanks of the Committee be presented to Mr. Noke, for his liberality in allowing the gratuitous use of his commodious rooms, in the Minster Yard, for their meetings; and to Mr. Wolstenholme, Messrs. Knapton, and Mr. Robinson, for their valuable assistance in the sale of tickets.

9. That the Committee desires to express its sense of the highly satisfactory manner in which the Conductor and Assistant Conductors, the Leaders of the morning and evening performances, and the vocal and instrumental Performers of every description, have promoted, in their different situations, the success of the Festival.

10. That the very commodious, appropriate, and elegant arrangements at the Minster, reflect the highest credit on the skill and taste of Messrs. Atkinson and Sharp, the Architects.

11. That the Committee is desirous of expressing its unqualified approbation of the ingenuity shewn by Mr. Ward, the Organ-builder, in the successful construction of the movements, by which the keys and stops of the organ were made available, at a much greater distance from that instrument than has ever before been attempted.

(Signed)

JOHN LAMPLUGH RAPER, Chairman.

A requisition, dated the 29th of September, and signed by forty-eight of the principal inhabitants of York, having been presented to the Lord Mayor, requesting that a public meeting might be called,—“to consider of the propriety of a vote of thanks to his Grace the Archbishop of York, and the other Patrons, for their sanction of the late Musical Festival; and of an address to the Venerable the Dean and Chapter, for their handsome conduct in so promptly granting the use of the Minster for the performance of the oratorios, for the benefit of the County Hospital, and the Leeds, Sheffield, and Hull Infirmaries;”—His Lordship was pleased, in compliance therewith, to appoint a general meeting of the inhabitants of the city and suburbs, to be held at the Guildhall, on Tuesday, the 7th of October, at twelve o'clock. On that day, a great number of highly respectable individuals being assembled, and the Lord Mayor, Thomas Smith, Esq., having taken the chair, the Recorder, Robert Sinclair, Esq.—after adverting to various circumstances connected with the recent Festival, the satisfaction which it had given, and its splendid results, and eulogizing the exertions of the

Archbishop and the Dean to promote its success,—moved the first of the following resolutions, which was seconded by Robert Sympson, Esq., and unanimously adopted.

1. That the thanks of this meeting be given to his Grace the Archbishop of York, for his indefatigable zeal in promoting the late Musical Festival, which has so materially benefited the Charities for which it was intended.

Moved by Thomas Price, Esq., and seconded by William Gray, Esq.

2. That the Patrons, for sanctioning and promoting the Festival, merit also the respectful thanks of this meeting.

Moved by John Pemberton, Esq., and seconded by Thomas Price, Esq.

3. That it is the opinion of this meeting, that the warmest thanks of the inhabitants of this city and suburbs, are due to the Very Rev. the Dean and the Venerable the Chapter, for having so handsomely granted the use of the Minster during the late Musical Festival, and for their liberal sanction and zealous exertions in promoting the success of the same.

Moved by William Duffin, Esq., and seconded by William Oldfield, Esq.

4. That an address, expressive of these sentiments, be prepared by a Committee to be now appointed.
5. That William Duffin, Robert Sinclair, Robert Sympson, John Roper, John Pemberton, Thomas Price, Baldwin Wake, and William Gray, Esquires, and the Rev. John Overton, Clerk, do constitute the said Committee, and that they be requested to retire and prepare the same.

Moved by the Recorder, and seconded by Mr. Alderman Hearon.

6. That the address now produced be adopted by this meeting.

Moved by Mr. Alderman Hearon, and seconded by Edward Prest, Esq.

7. That the Right Hon. the Lord Mayor, and such other gentlemen as will do the meeting the honour to accompany him, be requested to present the same to the Dean and Chapter.

Moved by Robert Sympson, Esq., and carried by acclamation.

8. That the thanks of this meeting be given to John Lamplugh Raper, Esq., for his unwearied exertions, as Chairman of the Committee of Management, in promoting the object of the Musical Festival.

Moved by Baldwin Wake, M. D., and seconded by John Pemberton, Esq.

9. That this meeting, sensible of the unremitting attention of the gentlemen who constituted the Committee of Management, cannot omit this opportunity of offering their congratulations on the pre-eminent success of their labours, accompanied with their cordial thanks.

Moved by Dr. Wake, and seconded by Thomas Price, Esq.

10. That the thanks of this meeting be given to the proprietors of the Assembly-Rooms, for the gratuitous use of them during the late Festival.

11. That the thanks of this meeting be given to the Lord Mayor, for his ready acquiescence in calling the same, and for his impartial conduct in the chair.

It was also resolved, that the address should be presented to the Canon Residentiary, the Venerable Archdeacon Eyre, (the Dean having quitted York,) on the succeeding Thursday; on which day the deputation, consisting of the Lord Mayor, the Recorder, Mr. Alderman Hearon, Dr. Wake, G. Crompton, W. Duffin, W. Gray, J. Pemberton, E. Prest, T. Price, and R. Sympson, Esqrs., attended by one of the city officers, proceeded to the residence. On being introduced to the Archdeacon, the following address was read by the Recorder:—

"To the Very Reverend the Dean, and the Venerable the Chapter of the Cathedral, and the Metropolitan Church of St. Peter of York.

"We, the Lord Mayor and inhabitants of the city and suburbs of York, request you to accept our cordial thanks, for the very handsome manner in which you were pleased to grant the use of the Minster, for the performance of the oratorios at the late Musical Festival. We congratulate you most sincerely, that the motives which induced you to permit the performances to take place in that sacred edifice, have been rewarded by answering the most sanguine expectations, and particularly as they regard the benefit the Charities will derive from the unexampled and splendid success with which the meeting has been crowned. In addition to the gratification we all experience in the advantage which will arise to the noble Institutions whose funds will be so materially increased, we have to express our high satisfaction at the opportunity the late meeting afforded of contributing to the honour and advantage of this ancient city."

The Recorder having concluded,

After regretting the Dean's absence, Mr. Archdeacon Eyre said, that, as the representative of the Chapter he could only assure them how sensibly he felt their very obliging and flattering attentions. Once satisfied that the magnificent building of which they were the jealous guardians, might be protected from injury, he was convinced that it could not be applied to a more appropriate service than in celebrating a Festival, which so wonderfully combined religion and charity with the highest delight and gratification of man. The unexampled success seemed almost to justify this opinion. The effect was so striking, that it was sufficient to convince us that this gorgeous temple, raised by the costly piety of our ancestors to embody their devotion, was not an idle waste; on this occasion, at least, if not upon all others, it served to raise the tone of piety, and expand the sentiments of veneration for the Deity whose praises they were celebrating. However that might be, it was the subject of general congratulation, that the great object of the Festival had exceeded the most sanguine expectations, and that it would prove essentially useful to those noble Institutions, which are the best of charities, not only as the least liable to be abused, but as applying help to those who suffer under the most miserable of all sublunary woes.

He was not insensible to the benefits derived also from this Festival by the inhabitants of York, but greatly rejoiced at them: there was, moreover, another point on which he was sure they would all unite in hearty congratulations; which was, that this antient city had enjoyed an opportunity of vindicating her claims to superiority, as the second city in the kingdom, by the celebration of a Festival, and the display of a spectacle, which had never been surpassed, and which the proud metropolis of the empire itself might envy.

He would only add one word more. It was impossible to look back to the Festival without triumph, but it was chastised by a sense of the goodness of that Being, who, during the rude concourse of such a multitude of men, for so many days together, had preserved them from every misfortune; he was not aware that one single personal injury or suffering had taken place during the whole Festival; an instance, he believed, without example, and which, he trusted, would make a correspondent impression upon all those whose minds were disposed to acknowledge the blessings of Providence.

He must now thank them, individually, for the obliging manner in which the Lord Mayor and the rest of the gentlemen had executed their commission.

At a meeting of the Committee, held on the 20th of October, Mr. Archdeacon Eyre in the chair, the following resolutions were unanimously agreed to :—

1. That the most cordial thanks of this Committee be offered to Mr. J. L. Raper, for his able, zealous, and indefatigable exertions as their Chairman, and that the Committee individually beg to assure him, they will ever entertain a deep sense of his uniformly liberal and conciliatory conduct in the discharge of his arduous duties.

2. That the thanks of this Committee be given to Mr. Jonathan Gray, and Mr. Robert Davies, for their unremitting exertions in the discharge of their office as Secretaries.

A full house of the Corporation of York was held on Wednesday, the 12th of November, at which the freedom of the city was voted to the Archbishop, and to the Dean, in the following resolutions :

1. That the Freedom of this City be respectfully offered to His Grace Edward Lord Archbishop of this Province, in the hope that he will accept the same, as a sincere proof of the high regard with which the Corporation views his public and private virtues ; and as a testimony of the grateful sense it entertains of the generous patronage and support he has invariably given to every measure which could tend to promote the honour and prosperity of the city of York.

2. That the Freedom of this City be respectfully offered to the Very Reverend William Cockburn, Doctor in Divinity, Dean of York, as a tribute due to him from this Corporation, not only for the important obligation conferred on the public in general, and this county in particular, by his most liberal grant of the Cathedral on occasion of the late splendid Musical Festival, but also for the exemplary manner in which he has discharged the various duties of his sacred and venerable office during his residence in this city.

The Dean not being in residence, the vote was communicated to him by letter ; and on the 14th of November, the Sheriffs, Mr. Thomas Gregory and Mr. George Ellis, waited upon his Grace at Bishopthorpe, to request his acceptance of the intended honour. They were politely received, and the following Monday was appointed by his Grace for the formal presentation of the freedom. On that day a deputation accordingly waited upon his Grace, whose name was then enrolled among the freemen of this antient city. The freedom was presented to the Dean on the 7th of June, 1824, by a deputation ; and the Recorder's address, and the Dean's reply, were given in the Yorkshire Gazette of June 10.

At general meetings of the Governors of the Leeds, Hull, and Sheffield Infirmaries, the Chairman of the Committee was appointed a Governor of those Institutions.

No. V.

Account of the Receipts and Expenditure at the Yorkshire Festival in September, 1823.

RECEIPTS.			DISBURSEMENTS.		
	£.	s. d.		£.	s. d.
Collections for shewing the Minster, previous to the Festival	127	7 0	Payments to the Band.....	5,767	10 0
Collections at the Minster doors on the first two days	175	18 0	Orchestra, Galleries, &c....	1,713	15 5
Donations after the Festival	125	6 0	Printing and Advertising...	596	16 5
Sale of Tickets for the Oratorios, Concerts, and Balls, and sale of Books ...	15,500	1 0	Engraving Tickets	121	11 0
Sale of Materials after the Festival.....	246	4 8	Fixing Keys to, and tuning the Organ	68	0 0
			Assistants, Doorkeepers, & Constables	226	13 3
			Lighting	48	14 0
			Carriage, Postage, and Incidents.....	266	15 1
				8,809	15 2
			Paid to the four Charities	7,200	0 0
			Balance in hand	165	1 6
				7,365	1 6
				£16,174	16 8
				£16,174	16 8

Statement of the number of persons present, as nearly as can be ascertained.

	Tuesday.	Wednesday.	Thursday.	Friday.
Gallery	1070	1200	1180	950
Centre	1650	1840	1800	1665
Aisles.....	330	1645	1860	1530
	3050	4685	4840	4145
				16,720
Concert.....	1355		1525	
Assembly		1450		930
				2,880
				2,580
				21,980
Grand Total.....				

A brief view of the receipts and profits of a few of the principal Musical Festivals which have been mentioned in the preceding pages, will strikingly evince how nobly the cause of charity has been supported by the art of music.

The Messiah, in eleven performances, under Handel's direction, from 1749 to 1759, produced for the benefit of the Foundling Hospital.....	£6955
In eight performances, from 1760 to 1768, under J. C. Smith	1332
In nine performances, from 1769 to 1777, under John Stanley, Mus. Bac.	2032
	£10,299

	£.	s.	d.	£.
The Commemoration of Handel, in 1784, produced	12,736	12	10	the profits of which were 7000
The Grand Musical Festival, in 1785,	11,648	13	0	6600
Ditto 1786,	12,326	7	0	5900
Ditto 1787,	14,042	13	0	6700
	<u>£50,754</u>	<u>5</u>	<u>10</u>	<u>£26,200</u>

Of which £16,200 were given to the Royal Society of Musicians; £5,500 to the Westminster Hospital; and £4,500 to St. George's Hospital.—The account of the receipts of the Abbey Festivals in 1790 and 1791, do not appear to be in the possession of the Royal Society of Musicians, so that we are not able to complete the statement of the whole profits of the six meetings, and of the concerts at the Pantheon in 1788 and 1789.

The Birmingham Musical Festivals.

		Receipts.			Profits to the Hospital.					Receipts.			Profits to the Hospital.		
		£.	s.	d.	£.	s.	d.			£.	s.	d.	£.	s.	d.
1778	800	0	0	...	170	0	0	1805	4222	6	4	...	2202	17	11
1784	1325	0	0	...	703	0	0	1808	5511	12	2	...	3257	19	8
1787	1980	0	0	...	964	0	0	1811	6680	2	9	...	3629	10	0
1790	1965	0	0	...	958	14	8	1814	7124	12	0	...	3111	15	2
1796	2044	0	0	...	897	0	0	1817	8746	6	9	...	4296	10	10
1799	2544	0	0	...	1470	0	0	1820	9483	4	7	...	5001	10	11
1802	3820	17	0	...	2380	17	4	1823	11,151	9	9	...	5806	12	6

Total receipts of fourteen Festivals, £67,398. 11s. 4d., of which £34,850. 9s. 0d. have been given to the General Hospital. It must, however, be observed, that a considerable portion of these receipts does not arise from the sale of tickets only, upwards of £2000 being obtained by Collections and Donations in 1820, and a like sum in 1823.

The Chester Musical Festivals.

		Receipts.			Profits for the Charities.		
		£.	s.	d.	£.	s.	d.
1806	3305	11	6	...	1001	5	10
1814	4072	18	10	...	962	12	10
1821	5362	7	1	...	1562	4	9
	<u>£12,740</u>	<u>17</u>	<u>5</u>		<u>£3,526</u>	<u>3</u>	<u>5</u>

The Edinburgh Musical Festivals.

		Receipts.			Profits for the Charities.		
		£.	s.	d.	£.	s.	d.
1815	5492	7	6	...	1581	13	4
1819	5256	17	1	...	1252	10	1
1824	4940	4	10	...	542	5	11
	<u>£15,689</u>	<u>9</u>	<u>5</u>		<u>£3,376</u>	<u>9</u>	<u>4</u>

The Derby Musical Festivals.

		Receipts.			Profits to the Hospital.		
		£.	s.	d.	£.	s.	d.
1810	3569	5	6	...	1428	12	4
1816	2379	16	5	...	729	9	2
1819	3534	19	0	...	1390	19	8
1822	3723	6	4	...	1036	6	0
	<u>£13,207</u>	<u>7</u>	<u>3</u>		<u>£4,585</u>	<u>7</u>	<u>2</u>

Of the Liverpool Festivals we have not been able to procure an accurate account: the receipts of the one in 1813 amounted to nearly 6000*l.*, 2200*l.* of which were given to the Charities: 1470*l.* were distributed in 1817; and the last one in 1823 produced 6000*l.*, 2200*l.* of which were also divided in like manner; making a total in three Festivals of 5870.—The Norwich Festival of 1824 produced 6762*l.* 6s., of which 2411*l.* 4s. 2d. remained for the Hospital.

The numbers present at some of the most remarkable music-meetings were as follows:—At the Commemoration in 1784, 1st Morning, 2825; 2d do. (*Messiah*) 2501; 3d do. 1527; 4th do. (*Messiah*) 2017; Evening, 1610; Total, 10,480. In 1785, 9516. In 1786, 9105. In 1787, 9811.—At Edinburgh, in 1815, Morning (*Messiah*) 2141; two other Mornings, 2693; three Evening Concerts, 3942; 8776; besides an extra Morning, making in all, 9011. In 1819, 8720. In 1824, 7916; Assembly, 844; Total, 8760.—At Liverpool, in 1823, Morning (*Creation*) 1965; two other Mornings, 5052; two Evening Concerts, 2334; 7351; two Assemblies, 2013; Total, 9364.

No. VI.

Proceedings relative to the New Concert-Room.

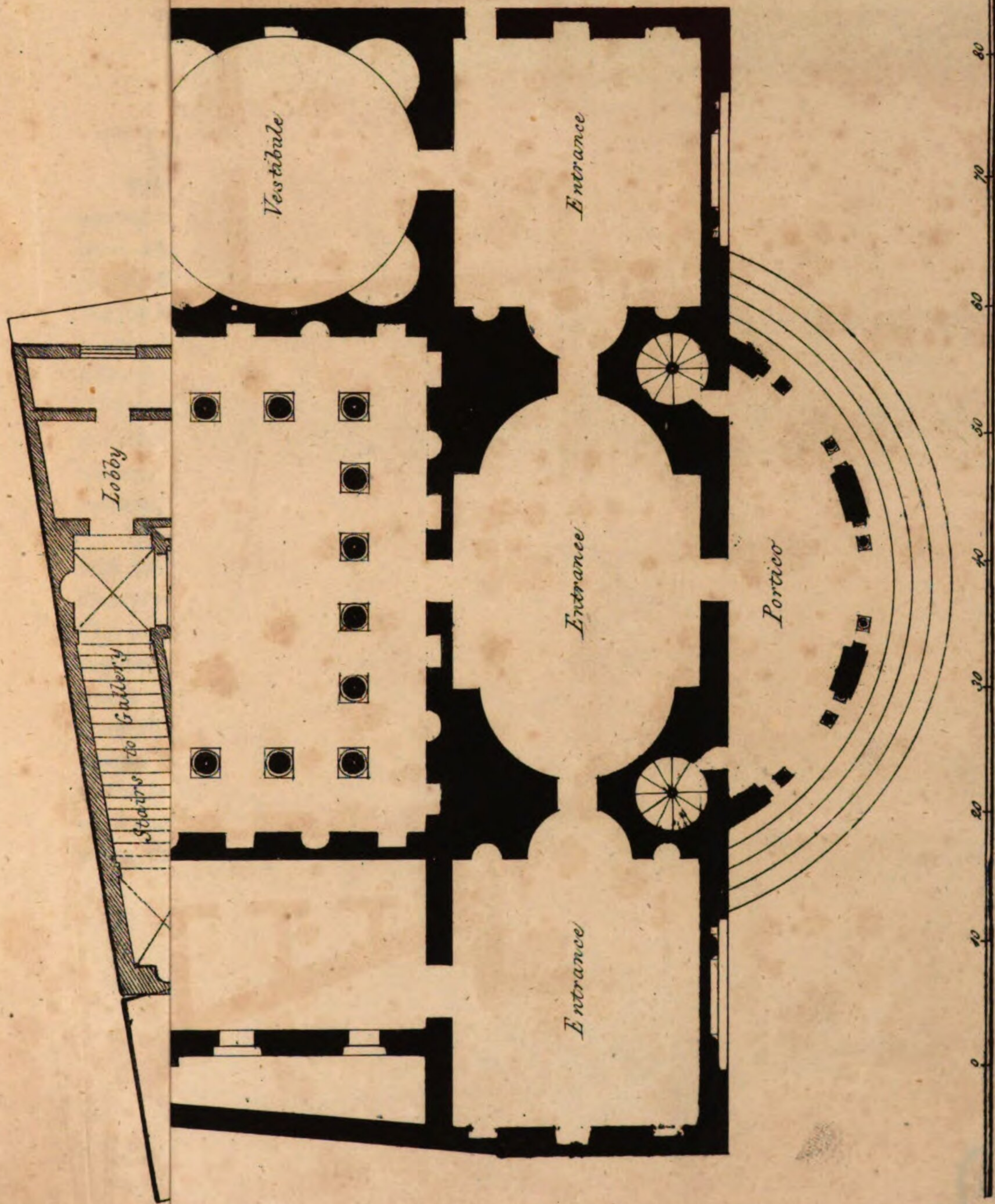
The inadequate accommodation afforded by the York Assembly-Rooms for concerts upon a scale corresponding with that of the morning performances, and the measures in progress during the year 1824, for erecting a Concert-Room, have been alluded to at pages 148 and 160. The annexed ground-plan having been prepared to accompany the estimates for the new building, it has been thought that it would, together with a few explanatory remarks, form an acceptable addition to the volume.

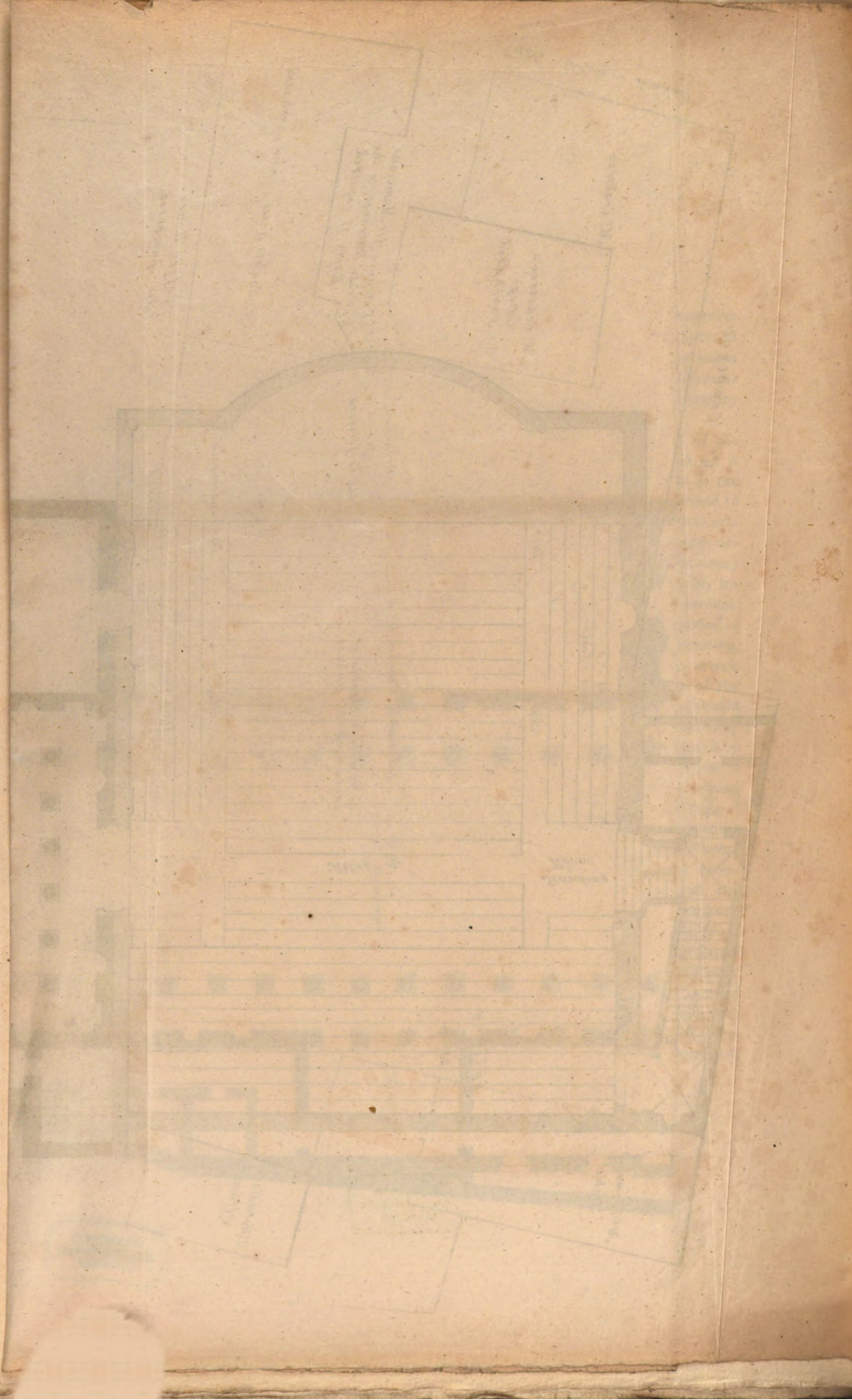
In the course of the spring of 1824, the ground adjoining the western wall of the Assembly-Rooms, with a front towards Finkle Street, was offered for sale; and, at a meeting of several members of the *Yorkshire Literary and Philosophical Society*, held at the house of the President, the Rev. W. V. Vernon, Canon Residentiary, it was considered to be an extremely eligible situation both for the purposes of the Society, and for a Concert-Room, and was ultimately purchased for the sum of £2100.; which, after subsequently determining not to combine the two objects together, was, by the purchase of some necessary portions of adjoining property, increased to the sum of £2570. in the whole, for the site, including a respectable hotel, which it will not be requisite to remove, at least for the present.

About this time the inquiries as to the probability of another Festival, and the period at which it would be held, became both numerous and urgent; and, after much deliberation, arising from the desire to avoid a too early repetition on the one hand, and a delay which might damp the ardour of the public on the other, it was resolved,—the permission of the Dean and Chapter having previously been liberally granted,—that the second Festival should be held in September, 1825, leaving the time at which such meetings should be periodically held in future,—in case of permission for the use of the Minster continuing to be granted by its guardians,—to be hereafter determined upon, according to circumstances. The Festival was therefore announced, accompanied with a statement that the receipts of the morning performances would be appropriated, after payment of the expenses, in aid of the funds of the Infirmaries of York, Leeds, Hull, and Sheffield, and that the receipts from the evening concerts and balls would be applied towards defraying the cost of the new Concert-Room; the surplus, if any, to be likewise divided amongst the four Charities. It was then determined that, after the whole of the cost of the land and building should be defrayed, the Concert-Room should be vested in the Archbishop of York, the Dean of York, and the Lord Mayor of York, respectively, for the time being, in trust for the equal benefit of the York County Hospital, and the Infirmaries of Leeds, Hull, and Sheffield, on all occasions of grand musical performances in the Minster: with power to the Trustees, if the use of the Minster should at any time be refused for such performances, to allow of a festival or other musical performances in the room, and to apply the profits exclusively to the York County Hospital: and with further power to the Trustees to use the room, in the interval between such grand musical performances, for such other purposes as they shall think proper, for the benefit of

M^r Crabtree

PLAN FOR A NEW
CONCERT ROOM,
TO BE ATTACHED TO THE BUILDING OF
LORD BURLINGTON.





the York County Hospital. It was also resolved, that a guarantee fund should be formed, as in 1823, (see page 146,) to cover any eventual loss ; no part of the sums subscribed to be called for except in the case of such deficiency ; and, in that case, each subscriber to contribute *pro rata* of his subscription. This fund amounts at present, (January, 1825,) to the sum of £9280. It was commenced by his Grace the Archbishop, with a subscription of £300., and comprises those of the Corporations of York and Hull, and of Messrs. Raper, Swann, and Co., for £500. each, with various others of £200., £100., £50., &c., from upwards of eighty of the Patrons, Committee, and other Gentlemen of the County.

The requisite preparations having been made by the architects and others, with whom a contract had been entered into, the building was commenced in the month of July, on the foundation stone of which was engraved the following inscription :

THIS FIRST STONE
OF A CONCERT-ROOM,
FOR
THE YORKSHIRE MUSICAL FESTIVALS,
WAS LAID, THE 28TH OF JULY, 1824,
IN THE 5TH YEAR OF THE REIGN OF KING GEORGE III.
BY THE
RIGHT HON. WILLIAM DUNSLAY,
LORD MAYOR.

*ATKINSON and SHARP,
Architects.*

Previous to the ceremony of laying the stone being performed, the company present, among whom were many ladies, and several members of the Committee of Management, were addressed, in the unavoidable absence of the Chairman, J. L. Raper, Esq., by the Rev. W. H. Dixon, Prebendary of Ripon, in a feeling and judicious speech ; after which the Lord Mayor made some appropriate observations, and concluded by proposing three times three cheers to the success of the undertaking, which was heartily complied with ; the Minster bells at the same time, upon a signal given by the bugle, striking up a merry peal in honour of the occasion. After the business was concluded, the workmen had a handsome treat provided for them ; and the Committee, the Lord Mayor, and other friends to the undertaking, dined together at the Black Swan, the Rev. W. H. Dixon in the chair, when the various Patrons of the YORKSHIRE FESTIVAL were duly and harmoniously remembered.

The dimensions and relative situation of the Assembly-Rooms and of the Concert-Room will be readily understood from the annexed plan : the great room is 110 feet by 40 ; the Concert-Room 95 feet, including 8 feet curve in the orchestra, by 60 ; and its height 45 feet. The orchestra will accommodate 144 performers ; and the ground-floor and the gallery together will be seated for 2000 persons. The projecting portions of Mr. Howlett's house will be removed ; but, permission having been obtained from the Directors of the Assembly-Rooms, to open a communication between that noble suite and the Concert-Room, as represented in the plan, it will not be necessary to make the principal entrance to the latter from Finkle-street at present. The magnificent effect which the union of two such spacious rooms may be expected to produce, will, it is to be hoped, be amply realized, when they are filled with a brilliant assemblage of company, at the approaching Festival.

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ADDITIONS AND CORRECTIONS.

p. 21, line 4. The *Memoirs of Handel*, 1760, are not mentioned in Dr. Watt's *Bibliotheca Britannica*, but we believe they were compiled by — Manwaring and the Rev. Thomas Twining.

p. 24. In 1774, the celebrated Miss Cecilia Davies, called in Italy *L'Ingle-aina*, was engaged at Hereford, in the place of Mrs. Sheridan.

p. 26, note. Mr. Harrison seems not to have been engaged at the *Antient Concerts* between 1788 and 1795: in which latter year, having in the mean time been united in marriage to Miss Cantelo, the names of both Mr. and Mrs. H. occur: after 1801 that of Mrs. H. appears no longer in the list.

p. 28, note. We have been informed, that, at the concerts at Vienna, led by Salieri, 600 performers, many of whom are *amateurs*, have frequently been assembled. Probably these concerts are held by the *Amateur Society*, mentioned by Mr. Russell in his *Tour in Germany*, as consisting of above 2000 members.—At the peace of 1801, between 2 and 300 musicians executed pieces in the open air in front of the Tuilleries at Paris, in the presence of the Three Consuls, and an audience said to have amounted to 300,000 persons.—At Dublin, a few years ago, about 400 performers were assembled by Sir J. Stevenson and Mr. Clifton, at a concert for the relief of the distressed peasantry.

p. 31. We presume Mr. Allot to have been the father of the present Dean of Raphoe, and the same person whose memory is honoured by an epitaph, by Garrick, set to music by Dr. Cooke, in No. 13 of Warren's *Collection*.

p. 34, note. In the minstrel's gallery over the south door of Exeter Cathedral, and in the fine rood-screen in York Minster, there is a row of angels, each playing on an instrument, among which is the shawm or trombone. It also occurs in P. Veronese's picture of *La cena di San Giorgio*.—The trombone found at Herculaneum was presented to his late Majesty. (*Edin. Review*, xxiii. p. 360.)

p. 40, line 2. for Cook, r. Cooke.

p. 41. In 1785, the organ at St. Michael-le-Belfrey's church, in York, was opened with the performance of *Judas Maccabeus*, and the *Messiah*, on the 22d and 23d of March. Mrs. Hudson, Mrs. Shepley, Mr. Evance, and Mr. Meredith, were the principal vocalists.

p. 49, note. Mr. Meredith was announced for a second appearance at the Drury Lane oratorios under Linley and Storace, March 14, 1794.

p. 53, line 11, for about 1762, read in 1766.—Line 19. The erection of the Assembly-Rooms at Newcastle-upon-Tyne was celebrated by morning and evening performances on the 5th, 7th, 8th, and 9th of October, 1778, consisting of *Judas Maccabeus*, the *Messiah*, *Acis and Galatea*, and *Alexander's Feast*, under the direction of Mr. Hawdon, who also directed the meeting at Beverley, and was the first undertaker of oratorios in the North. Miss Harwood, Mrs. Hudson, Mr. Evance, and Mr. Meredith, were the principal vocal performers. There were festivals also in 1786 and 1791.

p. 61. Mr. Vaughan and Mr. Meredith were at the Liverpool festival in 1805. The oratorios of *Redemption* and the *Creation* were performed.

p. 63, note. Mrs. Billington's first appearance at the *Antient Concerts* was in 1786, not 1785.

p. 64, line 5, dele the Prince Regent.—See p. 85.

p. 65, note, line 23, for Junot, r. Lasnes.

p. 80, note. Mr. Bellamy was at Hull in 1801, Mr. Vaughan in 1807, and not in 1812—Mr. Sapio was at York in 1822.—Miss Munday sang "*O magnify*," and "*Let me wander*," at the Covent Garden oratorios in 1803.

p. 82. Previous to the festival at Hull, in 1812, a similar one was held at Leeds, which produced £145. for the Infirmary.

p. 92. The receipts of the Edinburgh festival are stated at £5492. in a subsequent account.—See Appendix, No. V.

p. 106, line 3, for £1232. r. £1252.

p. 108, line 5 from bottom, for 8th, r. 3d.

p. 109, line 20, for Green, r. Greene.—Mr. Griesbach died January 11, 1825.

p. 116, note, for Senigaglia, r. Sinigaglia.—for Vallegregue, r. Valabregue.

p. 118, line 11, for has, r. have.—Only two or three of the meetings here alluded to having taken place, there is no need for any observations upon the plan on which they were projected. We regret to say, that so far from seeing any prospect of a more liberal remuneration to the great body of performers, recent events seem to evince an increase in the already exorbitant demands of some of the favoured few, which must soon bring with it its own remedy.

p. 134, note. See Appendix, p. ix.

p. 151, line 7 from the bottom, for the lady herself, r. M. Valabregue.

p. 154, line 20, for has, r. have.

p. 163, line 21, for Green, r. Greene.

p. 173, last line, for persons, r. persons.

p. 188. Dr. Calcott points out the chorus "*We worship God*," as affording examples of all the medial cadences.

p. 192, line 13, for less, r. loss.

p. 203, last line, dele 'of an illness' to 'composed' inclusive.—See p. 320.

p. 213, line 15, for Dr. r. Mr. John.

note + dele 'a posthumous,' to 'originally.' See page 260.

p. 216, note, line 2. A copy of this scarce work occurs also in the sale catalogue of the Musical Library of the Rev. John Parker, in 1813, No. 26. It was bound up with Dr. Blow's ode for 1684, and is probably the same copy as No. 842 of Mr. Bartleman's sale catalogue.

p. 225, note, line 1, for Giornale, r. Giornale.

p. 227, line 13, r. first entire specimen.

p. 238. "*Hence all ye vain delights*" was first performed at the *Antient Concerts* in May, 1799.—A fine *Requiem*, composed by Mr. Webbe, was performed in memory of him at Liverpool, June 22, 1816.

p. 254, note, last line, after 'scenes,' insert a comma.

p. 272, line 5, for portions, r. portion.

p. 273. The *Choice of Hercules*, an additional act to *Alexander's Feast*, was set by Handel in 1751.—*Omnipotence* was arranged previous to 1776.—*Solomon*, by Dr. Boyce, was composed in 1743.

p. 277, line 3 from bottom, for believes, r. believe.

p. 283. We take this opportunity of dropping a hint to the directors of Musical Festivals respecting a deficiency in the effect of many magnificent choruses, of which we have long been sensible, and which some recent conversation with the Assistant-Conductors of the Yorkshire Festival has made to appear worthy of being considered. We allude to the want of a third drum in such choruses especially, as "*For unto us*," where a similar glorious burst of sounds on the word *Wonderful*, occurring in the three different keys of D. G. and C., these three notes are indispensably requisite for parity of effect. On referring to the *Messiah*, with Mozart's additions, we find, that he has written the part for the drum in D. to bar 37 inclusive, and from thence to the end in C. G. Simple as the expedient may seem of thus altering the pitch of the instruments, it by no means remedies all the deficiency complained of; and in this very instance the want of the note D. in the concluding section is quite apparent. Besides, it is not practicable to keep altering the drums during the performance of many compositions, where the transitions are frequent or quick; if it were, composers would not have confined themselves, as they have done, merely to two notes. The chorus, No 34, in Gardiner's *Judah*, "*Lo! he cometh*," may, we think, be referred to in support of the call for a third drum, tuned to the interval of a fourth above, or a fifth below, the key note. It is in the key of G.; and the drums being tuned, for the sake of effect in several passages, to C. G. instead of G. D. as usual, the whole of the modulation into the key of D., is necessarily passed over by them in silence, though requiring to be distinctly marked; and the conclusion is likewise enfeebled by the omission of the same note. We will only further venture to quote the concluding section of the *Alleluiah* chorus from the *Messiah*, in which the drums being tuned to D. A., the addition of a G. drum would surely be productive of fine effect: and, in all compositions which, like this chorus and the *Coronation Anthem*, are terminated with the plagal cadence, the same results may, we think, be safely anticipated. We are not aware of any practical difficulty, that could arise in making trial, at least, of this suggestion.

p. 296. Dr. Calcott has the following observations in his *Musical Grammar*, p. 309. "To shew what great effects are derived from this addition (the Coda) after the last perfect cadence of the movement has been heard, the *Alleluiah* chorus of Handel's *Messiah* may be adduced. The last section before the Coda, closes the period with the perfect or authentic cadence. This is followed by a Coda on the chords of the Subdominant and Tonic, concluding with the plagal cadence. Such were the simple, but sublime, notes, which occurred to the genius of this truly great composer; and the chorus in which they occur, will ever remain a striking memorial of the immortal talents of Handel."

The late Mr. Bowdich, in his remarks on the music of the Ashantees and the Fantees, mentions a white negro who "burst out with the whole force of his powerful voice in the notes of the *Alleluiah* of Handel.—To meet with this chorus in the wilds of Africa and from such a being, had an effect I can scarcely describe, and I was lost in astonishment at the coincidence. There could not be a stronger proof of the nature of Handel, or the powers of the negro."

p. 304. Dr. Calcott quotes the third inversion of the dominant harmony of A. upon the bass note G. in the *Amen* chorus, before the final pause, as a remarkable instance of the sublimity of Handel.

p. 308. When Dr. Boyce was applied to to compose an anthem for the coronation of King George III., he replied, "No.—Handel has given us such a one, as no man can hope to surpass, and which I will not pretend to produce any thing equal to."

p. 336. Dr. Calcott refers to the conclusion of this chorus for a specimen of the style of Coda peculiar to Italian *bravura* airs, the harmonies of which are five, the tonic, submediant, subdominant, dominant, and tonic.

p. 354. According to Sir John Hawkins, (vol. ii., p. 457,) the earliest intimation of instrumental music in parts, is to be found in the works of Thomas a Sancta Maria, a Spanish Dominican friar.—Valladolid, 1570.—One of Beethoven's symphonies (p. 356) is entitled, "*The stillness of the sea, and the happy voyage*."

p. 354, note, line 9, for January, r. February.

p. 371, l. 1, c. 1, for Signori, r. Signore.—line 20, c. 2, for mio sente, r. mi sento.

p. 372, last line, col. 2, for si, r. ci.

p. 390, note. Dr. Bull's organ book, M.S. 1614, is No. 275 of Mr. H. W. Dean's sale catalogue, 1816, where probably Dr. K. procured it.

p. 392, note, line 17, for composers, r. composer.

p. 393, note, line 1, for Weizly, r. Weigl.

p. 408, note. The *Seven last words* were performed at the *Concerts Spirituels*, in London, in March, 1824.

p. 415, note. We learn from Mr. W. Lindley, that he was not requested by the Conductor to accompany the song "*O Liberty*," and that his sudden illness was without any apparent cause.

p. xiii. There is an interesting account of an organ erected in 1824, in St. James's church, Bristol, built by Smith, a self-taught native of that city, in the *Harmonicon*, vol. iii., p. 28, which is said to vie with that in York Minster, at least in variety of effect. Its height is 28 feet, width 16 feet, and depth 10 feet; and there are 50 stops, and 4 rows of keys, besides 2 octaves of pedals made of brass, from C. C. C. Its mechanism is also exceedingly ingenious.—The third volume of Marpurz's *Essays*, (in German,) which we have not been able to obtain a sight of, contains an account of celebrated organs.—The organ bequeathed by Handel to Covent Garden theatre, valued at 1000 guineas, was destroyed in the fire of 20th September, 1808, along with much of his and Dr. Arne's MS. music.

ADDITIONS AND CORRECTIONS

1825.

THE SECOND YORKSHIRE GRAND MUSICAL FESTIVAL,

FOR THE BENEFIT OF THE

York County Hospital,

AND THE

Infirmaries of Leeds, Hull, and Sheffield,

UNDER THE PATRONAGE OF

HIS GRACE THE LORD ARCHBISHOP OF YORK, THE VERY REV. THE DEAN AND THE VENERABLE
THE CHAPTER OF THE CATHEDRAL, THE NOBILITY, CLERGY, AND GENTRY, OF THE COUNTY
AND CITY OF YORK,

IS FIXED TO BE HELD IN

YORK MINSTER,

On the Morning of Tuesday, September 13th, 1825,

AND THE THREE FOLLOWING DAYS.

The Band will consist of SIX HUNDRED Performers.

On the Evening of the first day, a New Concert-Room, erected for the occasion, and communicating with the Great Assembly-Room, will be opened with a Grand Miscellaneous Concert; and on the other Evenings there will be Concerts and Balls, of which the Particulars will be hereafter announced by the Committee of Management.

Crosse, John

An Account of the grand musical festival, held in september, 1823, in the Cathedral Church of York; for the benefit of the York County Hospital, and the general infirmaries at Leeds, Hull, and Sheffield to which is prefixed, a sketch of the rise and progress of musical festivals in Great Britain ;

York 1825

4 Mus.th. 2101

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